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At the Theatres.

"The play's the thing."—HAMLET.

Jennie Lee, as Jo, gives the best specimen of natural acting New York has seen in years. We went to Haverly's Fourteenth Street Theatre Monday, and in common with the rest of the audience expected to see a performance which would leave in the background every attempt to portray this character that has yet been made. We were not disappointed—we were astounded. We saw Dickens' Jo, just as he lives and dies in the pages of Bleak House. As if through some secret communication with the spirit of the marvelous fictionist Jennie Lee has learned the very nature of Jo as he lived and breathed in his creator's imagination, and with the force of this knowledge she is enabled to present to our view a character which startles us with its intense realism. We cannot criticize the ravings of a maniac, the halt of a cripple, or the want of vision of a blind man. We cannot pick flaws in reality, or suggest improvements in God's manufactures. How, then, can the critic criticise Jennie Lee's representation, which, as we have said, is the Jo of Dickens himself?

Five years ago a little woman was singing comic songs, dancing lively dances, and playing in popular burlesques at the Surrey Theatre, London. One Saturday she finished an engagement at this place, and went to another house Monday night to play Jo. The critics thought the whole affair a prodigious joke, and assembled in full force at the theatre to laugh at the attempt of a favorite burlesquer to play serious business. But they cried, and next day their respective journals sang the highest praises of Jennie Lee's performance, and started it on a career which has lasted up to the present day, and is likely to continue so long as the little woman is able to "chivvy" and be "movin' on, sir."

Monday night we wept in sympathy over the pathetic sufferings of Poor Jo, and we did not fail to note that every other hardened sinner of a critic in the theatre shared in the teary weakness. Who could help it? They were not the hysterical sobs which greet Clara Morris' strong emotional efforts; they were not the sentimental tears which we used to covertly shed over boozy Rip's just eviction from Gretchen's residence on the Hudson; but they were the briny drops which must flow freely from the eyes of any body who has a grain of sympathy in his composition, or a particle of feeling to which a glimpse of suffering can appeal. Jo, the ragged, chronically starved little waif of the London streets is a specimen of humanity which we find all over the broad face of the universe. Rome has its hordes of little Italian Jo's; Paris has its crowds of French Jo's; New York has countless numbers of them; and doubtless Pekin and Hong Kong have their contingent, although for that we will not vouch, as China is a district up to this period not heard from on this important point. But, although Jennie Lee's Jo hails from the London streets, and speaks the slang and uses the grammatical atrocities of those benighted regions, the public will readily recognize in her representation an international Joe, who fits all countries and all localities. Through the earlier scenes of the piece Miss Lee presented several remarkable touches of street-arab nature. The wan little face, the stunted figure and the weary limp were faithful to positive painfulness, and in themselves worked on our sympathy and riveted our attention; and when poor little Jo propounded that puzzling question to Inspector Bucketts, regarding the reason why Society insists that Jo shall always move on, our indignation was aroused to a pitch which was only relieved by the happy reflection that it was only acting after all, and we were glad for that. Jo's death was unpleasantly real. There was something genuine in the faint prayer that came from the bundle of ragged boy which Bucketts held in his arms that was touching in the extreme. Nobody can see Jennie Lee's Jo without feeling better for it, and wherever she plays, the little crossing sweepers and street beggars ought to reap a harvest of pennies during the engagement; for who that has seen her performance can resist their importunities when it is possible, and perhaps probable, that "who" may be giving assistance to Jo's unawares? Viewed from this standpoint Miss Lee is a practical benefactor of all the ragged youngsters that live in our streets and alleys. At any rate, after seeing this Jo nobody will accept the sniveling, driveling caricatures of the character which have infested our stage for years.

The company which supports Jennie Lee rates from fair to middling. In some instances it is very good. The Mr. Chadband of Thomas E. Jackson, for instance, is capital, and an oilier, more hypocritical being could not have been wished by Dickens himself. Mr. Jackson created much laughter in the scene in Snagsby's back parlor, which was very well played all round. James L. Carhart made a dignified and courtly Dedlock, a gentleman—as described in the novel—"of a worthy presence, ceremonious and stately." The actor who played Tulkinghorn, J. A. Howell, was fetched over from the other side by Miss Lee especially for the part, which he has played many times. It was a fair piece of acting, rather tedious and monotonous, and a better person for the role could have been found on Union Square. E. L. Walton was quite satisfactory as Snagsby, but F. M. Kendricks was about as funny as an undertaker as Guppy. He had no idea of the character. J. P. Burnett (Miss Lee's husband) did not fit his description in the programme, inasmuch as he did *not* look like "a stoutly built, steady looking, sharp-eyed man of about middle age, with an attentive face." On the contrary, Mr. Burnett is a slim, mild-mannered, youngish appearing gentleman, who might play light comedy but who can't play eccentric character. Constance Murielle dressed Lady Dedlock richly, but she was not strong enough to sustain the intensity of the heavy scenes. Ethel Gray was not acceptable as Esther a very week part in this version; Miss C. (Catharine?) Lewis was good as Guster; and Isabel Morris played Hortense forcibly. She should have fired the pistol that kills Tulkinghorn herself, however; a man's arm projected from behind the curtains of the window in Dedlock's house did not mean anything, while it destroyed the illusion. If Miss Morris is afraid to fire the weapon, in justice to herself she should see that a lady's sleeve covers the carpenter's arm. Little things are important. The play was properly mounted, but we were sorry to see some of our old acquaintances again in the flats and borders. Considering the difficulty—nay, the impossibility, of getting together a company which can master the aggregation of pronounced characters found in pieces dramatized from Dickens' works, the support which Harry Sargent has secured for Miss Lee is above the average. Poor Joe will probably make a rich Sargent. It is decidedly the best paying attraction he has, and in the five years during which he will control Miss Lee professionally, he should make a fortune.

The piece will run three weeks longer at the Fourteenth Street, when McKee Rankin will appear with his wife in a new play by Joaquin Miller.

* * *

Hitherto Broadway in the neighborhood of the New York Hotel has been as silent as the tomb at night; but Monday evening, when Harrigan and Hart opened their New Theatre Comique, the street for a block above and below was crowded with people going into the place, and hundreds of curiosity seekers who had gathered in order to get a peep of the interior through the lobby. The theatre is indeed a thing of gorgeous beauty, and it is likely to prove a joy for a good while to its managers. Looking at the handsome pressed brick Queen Anne front, severe but effective, it was difficult to recall the old Globe Theatre—part church but more graveyard—which was the hallowed ground wherein we have seen interred a score of forlorn dramatic hopes in years past. The interior of the house is blazoned with gold and silver decorations of the most elaborate character. The boxes are unique in their way; the orchestra chairs are commodious and upholstered handsomely; the galleries are large and comfortable. Thousands of dollars have been spent on the place, and it would tax our space beyond its capacity to describe the glowing splendors of the theatre. It is a fitting mark of the deserved success and prosperity with which Harrigan and Hart's honest endeavors to establish a lasting dwelling place for pure mirth and fun have met.

The uptown move is celebrated by the departure from The Mulligan Family and its series of adventures, and a new candidate for popularity is introduced in the person of The Major. The piece is a broad farce of the style which has brought fame to Edward Harrigan. In many essentials it is by far the best composition he has thus far presented. The comedy is in four acts, with *entr actes* which give the the thirsty audience an opportunity for refreshment that the Mulligan performances lacked. Major Gilfeather is a sort of broad comedy Dazzle, an Irish military man, of astonishing cheek and remarkable nerve. The Major, is a counsellor of the Tombs shyster order. He meets Mrs. Pinch just from England, who is searching for Jonas Jobson, a man who eloped with her daughter Amelia. The Major gets a retainer from this lady and volunteers to find Jobson, which he does, and immediately exacts a retainer from him also. He plays fast and loose with both till the end of the pice, when they come together and matters are satisfactorily adjusted. The comedy abounds in amusing complications and funny incidents. They lose by description, and the best way to get an idea of the genuine merit of the whole performance is to pay Harrigan and Hart a visit in their new quarters.

Harrigan, of course, gives a highly interesting representation of The Major; Hart is excellent as 'Enry 'Iggins—but he ought to have a better part; John Wild plays a New York negro, as only he can; Billy Gray, Edward Burt, John Queen, Michael Bradley and the balance of our old favorites are fitted with characters which give them all capital opportunities for the display of their admirably developed specialty talents. Gertie Granville is the best soubrette Harrigan and Hart have ever had; Mrs. Yeamans looks as young in her gorgeous toilette as a spring chicken; and Annie Mack has all the muscle necessary to play the belligerant Arabella Pinch. A march song by the Veteran Guard Cadets is likely to rival in public favor the best productions of Braham, and the rest of the music is pretty enough to last a long time. The scenery, by Witham, is good enough for the Union Square, and Robert Cutler's mechanical effects should make Ben Sherwood green with envy. Everything about the theatre and the performance is attractive in the extreme, and The Major ought to enjoy a run as long as Hazel Kirke's.

* * *

The Grand Opera House this week is doing a remarkably good business with Aldrich and Parsloe, in Campbell's best piece, My Partner. The house is filled each evening with a discriminating audience, drawn thither as much by the superb acting of Louis Aldrich as Joe Saunders as by the excellence of the piece. We doubt if there is another actor in the United States who can invest this trying role with the same heroic sublimity, and there are few who would attempt it on the heels of this capable exponent. Mr. Aldrich has the advantage of being an old Californian, and living in early days in the midst of just such characters as are depicted in My Partner. He has met the soft-hearted Southerner *in propria persona*, and encountered the impulsive Northerner in the mines of the Far West, and limns his picture of Joe Saunders from actual life. He gives us the broad, resonant twang of the noble Missourian to the letter, while his acting, either as the high-minded gentleman, whose soul shrinks with horror at human wickedness, or the fond, caressing lover, with the heart of a baby, is supereminently grand, and the character ranks as one of the first, in artistic perfectness, on the stage today. Mr. Aldrich is what might be termed a conscientious actor in its literal sense. He feels while on the stage that he belongs to the people—that they have a right to exact all that he is capable of doing—that every utterance, action, smile, look and step belong to them—and to each characteristic he brings his energy, his brain and his whole power. These traits are easily discernible to the intelligent auditor, appreciation naturally follows, and the acter is correspondingly exalted. In such a niche Louis Aldrich stands to day, and his appearance in any city of the United States as Joe Saunders and success, are one and the same thing. Mr. Aldrich is well supported, though in one or two instances not quite so well as last year. Mr. Parsloe continues as the irrepressible celestial, and creates much merriment. [Major Britt is being played by George D. Chaplin (vice Frank Mordaunt, starring), and it is safe to say that his interpretation of that eccentric individual is scarcely one remove from that of his capable predecessor. One of the features of the piece is the Josiah Scraggs of J. W. Hague, who invests the character with a repulsiveness that makes his presence really detestable—the highest compliment we can pay him. Walter Dennis seems rather light for Ned Singleton, though there are good points in his acting. Dora Goldthwaite played Mary Brandon carefully, and the other ladies did well. My Partner the rest of the week. Next week Mr. and Mrs. George S. Knight in Baron Rudolph.

* * *

At the Windsor Theatre Baker and Farron are entertaining large audiences with Robert G. Morris' latest inspiration, Up Salt Creek. The author has not delved into the intricacies of refined literature for materials wherewith to serve the æsthetic taste, but has rather explored the labyrinths of popular expression and extravagant action on which to string a mass of entertaining specialties and buoyant absurdities. He has produced a pleasing, but not a very exalted play, for which he is excused, when it is known that nowadays the pen is invariably guided by the actors themselves, in order to air their principal merits, whatever they may be. There is little or no plot to Up Salt Creek—just enough to carry the stars along trippingly and satisfy the audience—the result evidently aimed at by both author and players. By the approbation of those present on Monday evening, we should say the piece is one that is likely to prove a bonanza to Baker and Farron, inasmuch as its protean character gives them better opportunity for the display of their diverse talents than in anything we have yet seen them. Mr. Baker assumes a German character throughout, and renders it with his usual unction, while Mr. Farron gives us a very amusing picture of the modern Irishman, and a neat Dutch characterization as the "simpering and mellifluous" Sophie Zimmerman. The other characters were in quite capable hands, Alfred Beverly scoring a success as the modern rough. R. C. Hudson, as Hon. Patrick Abner Myers, was laboring under evident nervousness, which will wear off as he becomes more familiar with his part. A decided improvement could be made in the second act if the stars would divide their singing with two capable lady vocalists, instead of doing it all themselves. There is a trifle too much of Baker and Farron, and not enough of the others, particularly in the former's song, where a lady is compelled to act the maniken while he sings and dances about her. The picture is not pleasing, and would be enhanced by the lady participating in the business. The music, which was composed by Mr. Morris, is catchy and melodious, and will become very popular. Altogether, Up Salt Creek may be pronounced a success.

* * *

The Kiralfys have definitely decided to produce Michael Strogoff to-night at the Academy of Music. The full cast will be as follows: Michael Strogoff, William Rignold; Ivan Ogareff, Charles Chapelle; Blount, English war correspondent, Allen Thomas; Sharp, American war correspondent, George R. Edeson; Amer, Harry Gwynette; Nadia Fedor, Ellie Wilton; Marta Strogoff, Mrs. J. L. Carhart; Zangiri, the Gypsy, Ada Nelson. The music is by Franz Suppe. Rubenstein (who has composed a Russian march for the Hussars), and Fred W. Zaulig, who has arranged all the ballet music. The ballet will be led by Mademoiselle Bazano, from La Scala, Milan, and Mlle. Hofschuller. In the first act at the fair in Moscow there will be two hundred and fifty-five persons on the stage at one time. One of the features of the production at the Academy will be the moving panorama of the Angara river. Ed. Roemer, from the Stadt Theatre, Leipsig, will have charge of the mechanical effects, which will be the same as used in Vienna and London. The scenery is all new, and the costumes have been imported specially for the "run" here. George R. Edeson is stage manager.

* * *

Daly's regular Fall and Winter season begins September 7, with a piece called Quits, written or adapted by the manager himself.—The auditorium of the Madison Square was peculiarly refreshing last night with the thermometer at ninety.—The Booth's Strogoff was announced for representation last evening. The criticism will appear next week.—B. McAuley is playing Uncle Dan'l to good houses at the Standard.—Smiff drops out of the race Saturday night, and the Wilbur Opera Company begins next Monday to sing The Mascotte at the Fifth Avenue.—This is the last week of Rooms for Rent at the Bijou. It has not made much money, but it has made a good impression and the run has been profitable, on the whole. Next Monday The Mascotte will be brought out with a new company, including the always charming Dolaro.

The Musical Mirror.

There is very little of importance to reflect in the musical way. Remenyi draws good houses at Koster and Bial's, and plays charmingly as usual. We gave our opinion in full about him two weeks ago, and it would be a work of supererogation to say more. He is an artist of the first force, after Joachim and Wilhelmj. The band has been augmented and much improved for Remenyi nights, and accompany the soloist much better than at first; in fact, the accompaniment now leaves little to be desired.

* * *

The Metropolitan Concert Hall continues to give good music, well played, with a full band of first-class instrumentalists, and Mr. Rudolph Bial, the Apollo of conductors. We wrote at lenght of the leading members of this concert band last week, and can only add that they, one and all, keep up to their level of excellence. The "Baby Polka" is decidedly the funniest thing ever written in music. As a rule, harmonic jokes are dismal, even to dreariness, but Rudolph Bial has managed, not only to write a pretty polka, but to make it redolent of the nursery from the first squall to the last *spank*.

* * *

We should like to hear Beethoven's Pastoral symphony once more before we die, and we fancy that the band at the Metropolitan could do it justice. It is not a very exacting composition, nor does it require a mighty host of musicians. Like the overture to "Le Nozze di Figaro" it is comparatively easy to play with a small band, providing always that the band be good. Please, Mr. Bial, let us have it just once.

* * *

Miss Lenore Simons, a soprano with an exceptionally powerful voice and good cultivation thereof, has arrived from San Francisco. She will be an acquisition to any concert party.

* * *

We are glad to note that our hint as to a National Hymn has begun to take effect. A very grand and melodious air admirably suited to the purpose of a national anthem has been submitted to us. The melody is in common time—the key Ab, and the style mæstoso. The rhythm is free and flowing, and well calculated to catch the ear of the people, while at the same it is well made and good enough to emanate from any of our best authors. The composer is Miss Sara Van Huyck, a young lady of great musical ability, both vocal, instrumental and theoretical.

* * *

The contra bassoon in Gilmore's Band at Coney Island is immense. What a deep, rich resonance has its lower notes, and how it mellows the harmony of the military instruments surrounding it. We could wish to have more of the true reed instruments, the hautboys and bassoons. Theirs is a raciness of tone not to be found in any others. The searching, penetrating, sub acid voice of the hautboy, and the rich, mellow baritone of the bassoon, have each an individuality that makes their presence remarkable at once, even among hosts of other instruments. Like the fiddle they are primary instruments of music, and even as the primary colors are most noticeable in visual effects, so are the primary tones most pronounced in audible ones. Were our bands more plentifully supplied with violins, violas, cellos, bassos, hautboys, flutes, bassoons and horns, the harmony would be all the richer.

* * *

We once heard a band at the Criterion in London that pleased us infinitely. It was composed of four first fiddles, four second ditto, two violas, two violoncellos, two double basses, one flute, one hautboy, one basso and two French horns. The effect was simply charming; it was like one of those undertoned little pictures one sometimes sees when the tone of the whole is subdued by a quiet Sienna sort of tint running through the whole composition. Such a band would suit admirably the Madison Square Theatre.

* * *

How very badly poor "Smiff" was used musically: 1st, Mr. Musgrave wrote abominable trash; 2d, the singers sang it abominably; 3d, the band accompanied it shockingly; and 4th, Mr. Bowron conducted the band badly. Miss Louisa Balfe has a nice little voice and a nice little figure, acts well and sings badly. The rest is silence.

* * *

We are to be deluged with Mascottes again. Oh, dear! Every manager thinks that if he has a Mascotte in the theatre he will have luck ever after. So the Fifth Avenue Theatre is to redeem itself from the Smiff fiasco by tempting good luck with a Mascotte.

* * *

CHAT.—Florence Copleston will appear at one of the Philharmonic Club concerts during the season. The first concert is November 15, Chickering Hall.—Maurice Dengremonte, the young Brazilian violinist, gives his first concert on his return from Paris at Steinway Hall, October 14.—The Metropolitan Concert Hall has been leased to parties that intend making several alterations and adding a stage to the building. They intend giving light opera performances during the season, being about the middle of October.—Miss Fanny Pollak, soprano, sailed from Hamburg in the steamer Lessing August 24. She will be heard in concert during the season.—Rafael Joseffy begins his concert tour in San Francisco October 10.—Geo. William Warren, organist of St. Thomas church, with the assistance of Emily Winant, gave a *matinee musicale* at Lake George last week.—Laura Bellini is at Nantasket Beach, Mass.—Hugh Talbot has accepted an engagement with the Fabbri Opera company. He will begin his season in San Francisco, Sept. 15, in Carmen.—Marie Nellini, who has just closed a brilliant and successful engagement with the Mendelsshon Quintette Club, will return to New York next week.—The Meigs' Sisters Vocal Quartette will give a vocal recital in Steinway Hall early in October. They will have the assistance of several other eminent artists.

—Our correspondent at Hamilton, Ont., sends us the following elegant specimen of managerial literature, addressed to "Manager at Oper House, Brantford, Ont.: if you Hav the 5 and 6 Sep open let Me No an i weill Send the Printen Rite away ans if you Havent let Me No what you Have open in this week answer Rite of Mr J F—— Manger Staff of Deamore Compy Buffalo N. Y."

Pen and Pencil.

I don't care to see any other Hamlet but Booth's; any other Rip but Jefferson's; any other Conn but Boucicault's, or any other Joe but Jennie Lee's. The snivelling object in costumer's rags, with a "property" sob and a galvanized wail, which Janauschek and the others that play divers dramatizations of Bleak House periodically bring to the surface, are tedious afflictions, breeding disgust instead of enlisting sympathy, and arousing base contempt instead of playing on the treble of our emotions. They don't strike the public gamut in the right place, and the public heartily agrees with society, in respect that they should "move on." But Jennie Lee's Jo is mine every time. The little ragamuffin crept close into my heart Monday night, and there he shall have a refuge forever. Miss Lee's Joe isn't the conventional ninety pounds of tatters, grease-paint and broom, but the true child of the London streets, with a very small dash of fun and a very big dash of pathos thrown in. I never was so silly as to cry in a theatre before, but Monday night I blubbered over the poor little mite's misfortune like a woman. After all, we're not afraid to smile when occasion offers, why should we be ashamed to confess to a little weakness in the other direction?

Dickens' characters are drawn with such graphic strength that it is an utter impossibility to secure a company which can thoroughly, or even satisfactorily, present them in such a style as to fill the imagination of the man who is familiar with Dickens' writings. Besides this, each being of the novelist's creation has a distinctive individuality, which in nine cases out of ten the actor cannot assume. It can be readily understood how a comedian playing Captain Cuttle can exhibit an amputated arm, but where is the man who can give us Carker's ever-gleaming teeth—which are so intimately associated with the personality of that very detestable individual. Thomas Jackson, who plays Mr. Chadband, has caught the real idea of the part in all save one particular. He is large and yellow, but he has not the general appearance of having a good deal of train oil in his system. If he would substitute the vinegar for the train oil which is now apparent, I should be thoroughly satisfied with his otherwise excellent performance.

Janauschek's Hortense is quite too villainous, and it's a relief to find an actress like Isabel Morris who is not too bad, but just bad enough. Diluted wickedness is preferable any day to the crude, pure and simple article, and if a villain is only discriminating in his mischief, drawing the line at the proper point, he can share my sympathy with the innocent object of his devices always. It's the same with the female villains. Miss Morris' Hortense is a nice, pretty little she-devil, whom you can observe with safety and comfort from an orchestra stall.

Where did Snagsby, otherwise E. L. Walton, get his squeak? In my childhood's days methinks I can remember just such a squeak which could be purchased at the nearest toy shop for five cents, with a small goat, cat, or horse perched on top, and thrown in gratis. The squeak was always more important than the animal surmounting it, and evidence of that lies in the fact that the same squeak, pitched in the same key, was used for every animal in the toy-maker's knowledge of natural history. As in the case of a prima donna, the voice was made paramount

to the body. Not having heard that squeak in several years, Mr. Walton recalled the sports and pastimes of my blooming infancy.

The actor who played Buckets, anticipating, no doubt, the tender feelings of the audience was "*very* good" to Jo, and handled him in the tenderest fashion. That wa-n't exactly Dicken's idea of the rough Inspector, but I forgave him the license,

and was truly glad because he left Pencil and I a plentitude of tears for the death. The New York Buckets, the noble guardians of our barrooms, gambling hells, and other evil places, ought to get a pass to the gallery and learn a lesson from the London Buckets of Mr. Burnet. Our Buckets is the enemy of the New York. Jo. He looks upon Jo in about the same light that an English trooper regards a Zulu. He loves not Jo, and it is his especial delight, when not progressing in prowess by practicing his club on the head of the innocent citizen, to haul Jo by the hair of his head to the station-house. Pencil has intensified this pleasure, in his drawing, by giving The N. Y. Buckets two Jo's on whom to perform his pleasant offices.

The young man who plays Guppy bears unmistakable evidence of just having been turned out of an iron factory. Monday night the metal of which he is composed hadn't had time to cool off, but he tried his best and was sufficiently mallible about nine o'clock to throw off some cast-iron fun by means of a pile of bandboxes and bundles stuffed full of newspapers. This made the thoughtless laugh and the judicious grieve. I grieved.

He was the Beadle—was Thomas F. McCabe. The clothes were there, the rubicund face was there, but the peculiar unction of the Beadle of Bleak House was not all there. Mr. McCabe also figured on the bills under the alias of J. Edwards, doubling the part of the Beadle with that of Mercury, the flunkey. It isn't easy to double; if you don't believe me go down to Wall street with

your fortune and try to double that. Men have tried it often, but they somehow seldom

try it twice. It is nearly as hard for an actor to double two parts properly. In the case of Mr. McCabe, alias Edwards, it was done very well.

Toward the close of the piece handkerchiefs were at a premium. The handkerchief plays an important part in this world

of ours. It stifles our laughter, wipes our noses, and dries our tears. To this latter purpose Pencil and I wielded ours Monday night, and after the last act a double action clothes wringer from the hardware store wouldn't have squeezed out the brine with which our hemstitched "wipes" were soaked. I believe Pencil gave his to a particularly fresh usher as we passed out.

I've read somewhere about a vale of tears, but when Jo died there was a hail of tears from the balcony above. Indeed this tear-fall became so heavy that the prudent, who

had brought their umbrellas, raised them. Pencil and I had none, and (this entirely *sub rosa*, you know) as our wash lady cruelly refuses to return our change of linen until her account is settled in full, we had no other course left but to fly. We flew forthwith.

PEN.

The Giddy Gusher

ON MORE FIRST NIGHTERS.

Here we are again. No matter how hot the weather is, professionals will go to the theatre. They come in from hard seasons; they find the city just broiling. You'd suppose a quiet evening coolly resting within a shady room would be about the size of the average actor's longings. O, no! before the footlights, in a steaming theatre, seeing the other fakirs' shows—there you find them. Monday night we girls felt quite disappointed. Every one of us had tickets for Colville's Strogoff, but that postponement kept none of us at home. We turned out in force and filled Harrigan's new place, and gave Jenny Lee a good reception. I say Harrigan, because it's all Harrigan. Hart has no show in the whole affair, and the sooner that defect is remedied and Tony Hart presented as equal attraction with Mr. Harrigan the better for the new theatre.

There were lots of Jo's in the audience at Haverly's. Among them the little Gilman woman and Alice Harrison, and they were the first to applaud the new Jo, to discover the artistic points, to cry, to laugh, and make a sisterly demonstration of delight over the charming performance of Jenny Lee.

The managers groan over us girls a great deal, but I'd like to know what sort of houses they'd have just now if it wasn't for our endurance and spirit that keeps us up to the point of dressing when our crimps come out as straight as John McCullough's front hair, and the *fard Indienne* runs off our winkers and makes rings of utter misery under our poor eyes. The subterfuge of the powder puff in the handkerchief is a delusion and a snare. The nicest make up won't stay on. There we are, perfect wrecks. I suppose some of us were never visible to the naked eye before, and I know the world has seen more of us the present Summer than ever before. For there we are on the hot stuffed seats, just frying in our own fat, at all the first nights.

Did you see the high-toned party near the big fiddle? The man blown up to bursting with pomp and pride, and the woman stiffer than any poker, posing for a model of theatrical dignity, and glancing with ire upon a sort of chippy person dressed like a skipping lamb, in a row not far off. Well, not so long ago the two females were inseparable; they lived together, they walked and talked and traveled together. The lady had some friend in Brooklyn, a maiden aunt, I believe, who was always visited on a Thursday, and then the married lady was seen without her inseparable. Things had gone on this way for a long time. When on Thursday that chippy young party came home in the middle of the afternoon from the maiden aunt's, and later on the husband bounced in with a first class load aboard. The wife was horror stricken. It was nearing seven, and the man must play an important part that night. Valerian and plain soda were administered and the patient put to bed. When the dear friend, quite outraged at the wicked husband's conduct, strolled in with one of the children in her arms the intoxicated actor braced up and surveyed her. A tidal wave of confession swept over his obfusticated senses.

"Putthatshiledown," he began.

"Don't you be rude to Sis," ordered the wife. But in incoherent tones he rattled on:

"Haven't got no maiden aunt; damfibelieveranytime. She's fraud. She's foolin' you, ole gal, all the time."

And then he did unfold a tale that curdled the wife's blood. The Thursday visits were all visits made to the boosy Judas in some bower he had shaded for her up town. On he went, relating incidents, fast unbuttoning his guilty soul, while the poor wretch with the little child in her arms stood paralyzed at the foot of the bed. Then the lightning struck—it generally takes a church when a bar room stands right opposite. The wife let out on the woman, and a scene of carnage and red handed war took place. The husband was forgiven. Miss Friend was put out neck and heels, and there all of them sat on Monday night.

Did you observe the superb woman in a feather turban and a cre m colored toilette with the lovely face and some English swells who occupied a box. That used to be Kitty Miles, of Brooklyn. She went to London, attracted the attention of the Prince of Wales, jumped into great applause and a prominent position in the theatre and, as Kate Monroe, is one of the stage beauties of London. She was the Serpolette in the long run the Chimes of Normandy had over there; and the gouty old Duke of Beaufort is one of her foremost admirers. I don't see what's brought her back—but there she sat, the observed of all.

Poor little thing. I always feel like s- it when I see that drawn young old face y- saw demurely framed in a big poke on the centre aisle. I can't see for the life of me what that woman lives for; it's an unusual thing to meet her anywhere except hard at work. She's got a husband she considers one of the lilies of the field. It's enough to provoke a saint to see her coddle that big, blustering, selfish man. I occupied rooms next her in a country hotel for a week, once, and saw enough to make one sick. She lugged his meals to him of a morning. She staggered about with big trunk trays of his clothes, packing and unpacking. She transacted all the business. She danced attendance on him all day and played at night. She was thin and haggard, and hollow eyed, growing old every hour, and he was as placid and calm as a Summer's sky, and beamed, grew fat, and kept his youth with its first bloom on it. I came on to the city, and in the dreadful heat of midsummer here was the poor thing alone playing a red-hot engagement while the nice husband laid off aboard ship and enjoyed the delicious Summer. She closed a week's engagement that fairly sizzled, and walked up Broadway to her hotel, carrying her own little budget of wardrobe home that evening. She got her things put away about one that night, and at two in the morning she was standing sleeping against the railing in front of the Forty-second street depot, waiting for the place to open to get aboard a train that would take her to a seaport town in which her husband's aquatic boarding house was anchored. There she passed Sunday, and took another owl train back to attend a lawsuit the following Monday. Always alone, always worn and weary. It's inexplicable, and thank Heaven very few of us girls have the same abject admiration and servile adoration for one of those dreadful men.

Yours placidly,

THE GIDDY GUSHER.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABORS LOST.

MR. CAMPBELL EXPLAINS.

NEW YORK, Aug. 29, 1881.

EDITOR NEW YORK MIRROR:

My attention has just been called to an interview between a MIRROR reporter and myself which appeared in your issue of July 23. On reading it over carefully I cannot wonder that it affords the editor of the London *Figaro* an opportunity to pleasantly descant upon my intense admiration of everything American, including myself. I beg to assure you, however, that the reporter was given what he could remember of a five minutes' chat, during which but a few disconnected lines of notes were taken, rather than the exact words I used.

Usually I am not too particular how I am reported, but I have a vague indisposition to pose before the public as an egotistical ass, and I have an especial horror of being made to prove myself such. Without any desire to find fault with your reporter, who I believe, was desirous of doing me justice, I wish to correct his report in a few particulars. I did not say "the reputation of My Partner had spread over England, and the people are anxious to see it; it will be a great go there." What I did say was, "London managers seemed to have heard of its American success, and several were anxious to get it." This is literally true.

To say that the people of England had heard of a play which had never been performed there is an obvious absurdity. And as to the certainty of success predicted, that would be simply nonsense. Were I certain of success for My Partner I would not ask any London manager to share the risk of the production, but lease an unemployed theatre and go in for all the cash. I did not say My Geraldine would follow The Galley Slave at the Princess; but I did say that it was in the hands of Mr. Wilson Barrett of the Princess, which is quite another thing, as any dramatic author can tell you. These seem small matters to the average newspaper reporter, as I know from experience; but, as you must see, they ought to be very important to me. The florid literature of the poster aside, and this is purely commercial, I don't think any one can accuse me of self-glorification. What few honors I have achieved I have tried to wear with becoming modesty, and no one despises egotism more than myself. I did say, however, that the stage in England was give over to farce, comedy and light opera, and that no one over there seemed to be doing serious dramatic work, with the exception of Wills, Gilbert and Bronson Howard, the latter, of course, an American.

I am sure I did not say "the native dramatists were wearing out," and that "managers were looking to America for novelties." The observation is original with your representative. As to my giving the opinion that French acting was superior to the English, but no better than the American, "and in many res, ects not so good," all I can say is that I have no recollection of employing any such language. I did say, that the American stage was much better than Americans generally believed it to be, and that only those who visit London and Paris can realize how well plays are mounted and acted in New York. As to my invasion of Great Britain, to which the *Figaro* alludes, I beg leave to assure English dramatists that they have no immediate danger to apprehend on that score, for America is in no a use a "pent up Utica," but a field large enough to satisfy the ambition of any moderate man.

There are a great many things I admire, and a great many people I love, in England; but I am not of those who fall down and blindly, ignorantly worship everything foreign, for no other reason than that it is remote. Such toadies as Richard Grant White do enough of that.

Yours very sincerely,

BARTLEY CAMPBELL.

—W. H. Morton, manager of Haverly's Strategists, is about the mildest mannered and most accommodating man in the business. Some twenty or thirty professionals presented themselves at the door of the Fourteenth Street Theatre Friday night last, and they all "saw the show." He thought they were "piling it on thick," but his good-nature got the better of him, and he "hadn't the heart" to refuse them.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: St. Louis, Mo., 29, week.
ANTHONY, ELLIS AND HATHAWAY'S CO.: Petersburg, Va., 1; Lynchburg, 2; Danville, 3; Greensboro, N. C., 4; Raleigh, 6; Wilmington, 7 and 8.
A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, Aug. 29, eight weeks.
ADA GRAY: Belleville, Can., 1, 2; Brockville, 3; Montreal, 5, one week.
ANNIE PIXLEY: Oil City, Pa., 8; Titusville, 9; Bradford, 10.
BARNEY MCAULEY: Standard Theatre, New York, Aug. 22, two weeks; Boston, 19, two weeks.
BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS: Richmond, Va., 7; Washington, D. C., 8, 9, 10; Cumberland, Md., 12; Altoona, Pa., 13; Johnstown, 14; Pittsburg, 15, 16, 17; Chicago, 19, week.
BIG FOUR MINSTRELS: Philadelphia, Pa., Aug. 27, week; Springfield, O., 6, week.
BARRY AND FAY'S COMEDY CO.: Cleveland, O., 1, 2, 3; Cincinnati, 5, week; Dayton, 12.
BAKER AND FARRON: Windsor Theatre, New York city, Aug. 29, week.
BARTLEY CAMPBELL'S MY GERALDINE CO.: Niblo's Garden Theatre, New York, commencing Aug. 15; Philadelphia, Pa., 12, week.
BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Philadelphia, Pa., Aug. 29, week.
BUFFALO BILL SENSATIONAL CO.: Rock Island, Ill., 2; Clinton, 3; Chicago, 6, week; Ottowa, 11; Aurora, 13, 14; Freeport, 15; Janesville, Wis., 16; Madison, 17; Milwaukee, 18, 19, 20 21; La Cross, 22; St. Paul, Minn., 23, 24; Stillwater, 26; Minneapolis, 27.
BENNETT AND MOULTON'S JUVENILE OPERA CO.: Eastport, Me., 1; Pembroke, 2, 3.
BROOKS AND DICKSON'S WORLD COMB.: Milwaukee, Wis., Aug. 29, week; Indianapolis, Ind., 5, week; Springfield, Ill., 12; Booth's Theatre, New York city, 19, week.
CHILD OF THE STATE (HOEY AND HARDIE): New York city, 12, two weeks.
C. L. DAVIS (ALVIN JOSLIN): Harrisburg, 1; Pottsville, 2; Reading, 3; Wilkesbarre, 5; Pittston, 6.
CLIMAX COMEDY CO.: Custon, Ia., Aug. 29, week; Garden Grove, Sept. 5, week; Leon, 12, week; Bethany, Mo., 19, week; Trenton, 26, week.
COLLIER'S BANKER'S DAUGHTER CO. 1: Brooklyn, E. D., N. Y., Aug. 29, week; Jersey City, N. J., 5, week.
CAL WAGNER'S MINSTRELS: Tremont, O., 1; Steubenville, 2; Youngstown, 3; Norwalk, 5.
CORA VAN TASSELL DRAMATIC CO.: Allentown, Pa., 2, 3; Reading, 5, 6; Lebanon, 7, 8; Harrisburg, 10.
EMMA ABBOTT OPERA CO.: Springfield, O., Aug. 29, week.
FRED. B. WARDE DRAMATIC CO.: St. Louis, 4, week.
FRANK CHANFRAU: Boston, 5, two weeks.
FANNY LOUISA BUCKINGHAM: Boston, 12, week.
FREDERICK PAULDING: Reading, Pa., 19, 20; Altoona, 21; Wheeling, W. Va., 22; Youngstown, O., 23; Columbus, 24; Springfield, 26; Dayton, 27; Louisville, Ky., 29, 30.
FLORENCE HERBERT: Oskaloosa, Ia., Aug. 29, week; Washington, 5; Genesee, Ill., 6; Ottawa, 7, 8, 9, 10; Joliet, 12; week; Bloomington, 20, week; Peoria, 27, week, through the State Fair.
FRANK I. FRAYNE: Newmarket, N. J., 5, week; Albany, N. Y., 12, 13; Gloversville, 14; Whitehall, 15; Troy, 16, 17; Saratoga, 19.
GENEVIEVE WARD: New York City, 26, four weeks.
GULICK'S FURNISHED ROOMS: Des Moines, Ia., 5, week; Creston, 12, 13; Omaha, Neb., 14, 15, 16; Sioux City, Ia., 17; St. Paul, Minn., 19, 20; Minneapolis, 21, 22; Stillwater, 23; Eau Claire, Wis., 24; Janesville, 26; Beloit, 27; Rockford, Ill., 28; Aurora, 29; Streator, 30; Chicago, Oct. 3, two weeks.
GRACE CARTLAND: Rockford, Ill., Aug. 29, week.
GARDNER'S LEGION OF HONOR CO.: Boston, 5, week.
GEORGE CLARKE'S CONNIE SOOGAH COMBINATION: Rochester, 1, 2, 3; Auburn, 5; Binghamton, 6; Scranton, Pa., 7; Pittston, 8; Williamsport, 9; Danville, 10; Pottsville, 12; Reading, 13; Lancaster, 14; Lebanon, 15; Harrisburg, 16; Allentown, 17; Baltimore, Md., 19, week.
HILL'S ALL THE RAGE: Greencastle Ind., 8; Joliet, Ill., 10.
HENRIETTA VADERS: Chicago, Aug. 29, week.
HOOLEY'S COMEDY CO.: Minneapolis, Minn., 2, 3.
HAGUE'S EUROPEAN MINSTRELS: Philadelphia, 12, one week.
HAVERLY'S NEW MASTODON MINSTRELS: Northampton, Mass., 1; Hartford, Conn., 2; New Haven, 3; Paterson, 5; Newark, N. J., 6, 7; Jersey City, 8, 9, 10; Haverly's Theatre, New York, 12.
JOSEPH MURPHY: Norwalk, Conn., 5.
JOHNSTON AND MILLER: Owensboro, Ky., 1; Evansville, Ind., 2, 3; Henderson, Ky., 4; Hopkinsville, 6; Murfreesboro, Tenn., 7, 8; Nashville, 9, 10.
JARRETT'S FUN ON THE BROSTOL: Reading, Pa., 1; Woonsocket, R. I., 2.
JOHN T. RAYMOND: Boston, 5, two weeks.
JAY RIAL'S HUMPTY-DUMPTY CO.: New Haven, Conn., 19, week.
KIRALFY'S MICHAEL STROGOFF: Academy of Music, New York City, 1, three weeks.
LAWRENCE BARRETT DRAMATIC COMB.: Waterloo, Iowa, 1; Dubuque, 2; Beloit, Wis., 3; Milwaukee, 5, one week; Pittsburg, Pa., 12, one week; Dubuque, Iowa, 22.
LEAVITT'S GIGANTEAN MINSTRELS: Boston, 5, week.
LEAVITT'S RENTZ SANTLEY CO.: New York, Aug. 29, week.
LEAVITT'S SPECIALTY CO.: Philadelphia, 5, week.
LINGARD'S STOLEN KISSES COMB.: Bloomington, Ill., 1; Peoria, 2; Galesburg, 3; Keokuk, Iowa, 5; Quincy, Ill., 6; Hannibal, Mo., 7; Jacksonville, Ill., 8; Springfield, 9; St. Louis, Mo., 12, ten nights.
MADISON SQUARE THEATRE CO.: Minneapolis, Minn., 25, 26, 27.
MAX FEHRMANNS COMB.: St. Louis, Aug. 29, week; Omaha, 6, week; San Francisco, 13, eight weeks.
MITCHELL'S PLEASURE PARTY: St. Paul, Minn., 1, 2, 3; Minneapolis, 5, week; Winona, 13; Lacrosse, 14; Madison, 15; Peoria, Ill., 16; Bloomington, 17; Decatur, 18; St. Louis, 19, week; Milwaukee, 25, week; Cincinnati, O., Oct. 3.
M. B. CURTIS' SAM'L OF POSEN COMB.: Chicago, Ill., Aug. 29, one week; Cincinnati, O., 5, one week.
MAGGIE MITCHELL'S COMB.: Baltimore, Md., Aug. 29, one week.
MY PARTNER (Aldrich and Parsloe) Grand Opera House, New York city, Aug. 29, two weeks.
MR. AND MRS. W. J. FLORENCE: Boston, Mass., 5, two weeks.
MORTON'S BIG FOUR MINSTRELS: St. Louis, Aug. 29, one week.
NICK ROBERTS' (40-CLOWN MINSTRELS): Brooklyn, Oct. 3, week; New York, 10; Boston, 24.
NIXON, DALY AND KISTER'S WORLD COMB.: Boston, Aug. 29, two weeks.
NAT C. GOODWIN: Philadelphia, 5, week; Wheeling, W. Va., Oct. 3, 4, 5, 6.
OLD SHIPMATES COMB. (Frank Mordaunt): Buffalo, N. Y., 1, 2, 3.
ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Allentown, Pa., 5; Reading, 6; Shenandoah, 7; Ashland, 8; Shamokin, 9; Williamsport, 10.
OUR COLLEGE BOYS' COMIC OPERA CO (The Medical Students): Woonsocket, R. I., 1; Providence, 2, 3; New Bedford, 5; Newport, 6; Fall River, 7; Norwich, 8; New London, 9; Bridgeport, 10; Norwalk, 12; Waterbury, 13; Danbury, 14; Meriden, 15; Hartford, 16, 17.
PALMER GRAHAM-ROGERS CO.: Philadelphia, Pa., 5, week.
ROBSON AND CRANE: Detroit, Mich., 5; Chicago, 12, week.
ROSSI DRAMATIC CO.: Boston, Mass., October 3, two weeks; New York city, 17, two weeks.
ROSE EYTINGE IN FELICIA: Montreal, Can., 1, 2, 3; Ottawa, 5; Brockville, 6; Kingston, 7; London, 8, 9, 10.
SAMUEL COLVILLE'S MICHAEL STROGOFF: Booth's Theatre, New York city, Aug. 29, three weeks.
SPILLER'S AFTER THE OPERA: Boston, Aug. 29, week.
SPILLER'S ROOMS FOR RENT COMB.: New York city, Aug. 15, four weeks.
SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Columbus, O., Aug. 29, week.
SALSBURY'S TROUBADORS: Kansas City, Aug. 29, week; Quincy, Ill., 5; Keokuk, Ia., 6; Burlington, 7; Cedar Rapids, 8; Clinton, 9; Racine, Wis., 10; Milwaukee, 12, week; Chicago, 19, week.
THOMAS W. KEENE: Cleveland, O., 5, week.
THE VILLAS: Lock Haven, Pa., 1; Johnstown, 2.
TONY PASTOR'S CO: Cleveland, O., 5, week; Chicago, 12, week.
TONY DENIER'S HUMPTY DUMPTY: Lafayette, Ind., 1; Crawfordsville, 2; Terre Haute, 3; Greencastle, 5.
VERNER'S DRAMATIC CO.: Detroit, Mich., 29, week; Cincinnati, O., 5, week; St. Louis, Mo., 12, week.
VOKES FAMILY: Cincinnati, O., 5, two weeks.
WILBUR OPERA CO.: Baltimore, Md., Aug. 29, week; Haverly's Fifth Ave. Theatre, New York City, 5, two weeks.

BOSTON.

Boston Museum: A large and cultivated audience assembled at the Boston Museum Monday evening to witness the opening of the forty-first regular season and to welcome home the members of this favorite company. The receptions accorded Messrs. Warren, Barron and Wilson and Mrs. Vincent and Mrs. Clarke were especially hearty and emphatic, and show the high esteem in which they are held. The programme included the Rent Day and Doing for the Best. The Rent Day has not been seen in this city for fifteen years and was a new play to many present. It was evident that a mistake was made in selecting this drama for the opening of the season, the plot is uninteresting, and the audience became wearied and eagerly looked forward for the afterpiece, Doing for the Best, which kept the audience in a good humor. On Thursday evening the School for Scandal was presented with its great cast, and on Saturday night the Marble Heart was given, in which Miss Clarke and Mr. Barron repeated their well-known assumptions of Mlle. Marco and Raphael. This week Money and The Danicheffs, Fanny Morant making her first appearance with this company.

Park Theatre: A. C. Gunter's comedy of fashionable life proves to be a farce in four acts, in which probability seems to be a minor consideration, and in which much is sacrificed for the purpose of amusing the audience; in fact, it is a play of that order which one will go to see, be amused, laugh occasionally, go home and forget all about it—that is, bright and witty, and very little that is improper or suggestive, yet many people, after witnessing the comedy, will leave the theatre with their ideas of fashionable life somewhat altered. The manager has been fortunate in the selection of the company, for, while it is true that a poor company will do much towards condemning the best play, it is evident that had the members of the company not been capable of taking advantage of every point, After the Opera would not have met with success. Mrs. Agnes Booth, as the bashful widow, does all she possibly can with the character, and in the third act made a decided hit, yet it is a pity to see so excellent an actress in a character so far beneath her abilities. The rest of the characters were in capable hands. After the Opera will be continued this week, after which John T. Raymond will appear in Fresh. Mr. Catlin's orchestra favored the audience with pleasing selections during the week.

Boston Theatre: The Rice Goodwin company which appeared at the Museum earlier in the season, presented Billee Taylor with the same cast and met with the same success. On Saturday evening Leavitt's Gigantean Minstrels made their appearance before a very large house. The first part introduced forty performers, making a very fine appearance, and included many old time favorites. The singing was commendable but the jokes by the end men were rather stale, and should give place to some which have not been heard so often. One of the features of the evening was the introduction of one of the old-time minstrel scenes by Messrs. Emmet, Sanford, Hughes, Reed and Weston, who appeared with violin, tambo, bones, jawbone and banjo, and were favorably received by many who remember the scene as it was presented years ago. The second part introduced many well known artists in a long and satisfactory programme. The company remains this week, after which Mr. F. S. Chanfrau will for the tenth consecutive season inaugurate the regular season with Kit. At the Saturday matinees Mrs. F. S. Chanfrau will appear as Lady Isabel in East Lynne.

Howard Athenaeum: The opening of this theatre (which has been greatly improved during the Summer months) was witnessed by large and well pleased audiences who were presented with a well arranged programme which introduced many favorites. Next week J. Z. Little will appear in his drama, Against the World.

Globe Theatre: Manager Stetson has spent large sums of money during the Summer months in adding to the beauty of this already handsome theatre, and this week the doors will be opened for the season with Rice's Surprise party, presenting Cinderella at School, the Mascotte and Billee Taylor. Next week Willie Edouin and his new company appear in Dreams, followed by Mr. and Mrs. Florence and others.

Gaiety Theatre: During the Summer many improvements have been made in this theatre, and this evening Manager Wentworth begins the season, presenting Haverly's comedy company in the Strategists.

Halleck's Alhambra: The Miner-Rooney combination terminated a successful engagement, and this week The World will be reproduced with a new cast and the mechanical effects improved and perfected.

Windsor Theatre; This house opens its doors to the public Saturday evening, the drama, Legion of Honor, having been selected with which to inaugurate the season. The company includes Samuel Piercy, Lewis Morrison, Annie Graham and others, and will no doubt meet with a hearty welcome. Sept. 19 Neil Burgess will appear as Widow Bedott.

Oakland Garden: The Grayson Opera company presented Pinafore on board ship during the past week, the opera appearing to be as popular as ever. The company remains one week longer, presenting The Mascotte. Next week Uncle Tom's Cabin will be given under the supervision of Sam Lucas.

Items: That excellent actor, J. Burrows, was prevented from appearing with the company at the opening of the Museum Monday night on account of an accident. While opening a bottle of porter the cork flew out and struck him in the eye, and it was at first feared that he would lose the sight of the injured organ, but he has now sufficiently recovered to appear with the company.—E. Oliver, of the Gaiety Theatre, commences his twenty-eighth season as ticket-taker, during which time he has made many friends, and his knowledge of the Boston stage and actors is valuable and interesting.—Mr. Warren will appear next week in One Hundred Years Old.—Many members of the dramatic profession were present the first night of After the Opera.—Charles Buckman has returned to the city to take charge of the advertising department of the Gaiety Theatre, a position which he has creditably filled since the opening of the theatre.

CHICAGO.

Grand Opera House (J. A. Hamlin, manager): The presentation of Daniel Rochat was looked forward to with considerable interest, and the frequenters of this house evidently had been pleased at its advent. The Union Square company have a strong hold upon the people. The company was received with hearty applause, and the audience was much gratified to see Sara Jewett. She was repeatedly applauded. The reception of Daniel Rochat indicates that the theatre goers here are people of thought and composed of both free thinkers and orthodox believers. When Rochat denounces the Church there are both plaudits and hisses, and it follows the same when Lea enters her emotional plea for the sanctity of the church and the solemnization of the marriage ceremony by a minister of the gospel. The play is a great success here, as the great placard at the door announces "Standing room only." It will be continued another week.

McVicker's (J. H. McVicker, manager): The last week of The World is as prosperous as the first. Thursday night was the thirty-third performance, and the vestibule and lobby was so profusely provided with flowering plants that it was like the entrance to a botanical garden or immense green house. Every lady received a boquet on entering. Hundreds of people were turned away. Sam'l of Posen will hold the boards for the next two weeks.

Olympic (Z. W. Sprague, manager): Eviction, an Irish drama new to this country, has been the attraction. Like its kind, it has a soulless landlord, a wronged tenant and the indispensable informer. Charles E. Verner appears as the star, assuming the role of the noble but poor Irish lad, one of the evicted. Incidental to his part he gives an Irish song and dance with excellent effect. His impersonation is a worthy piece of work. The informer appears as a bailiff, and is represented by Charles Frew. This gives immense pleasure to the gallery, although a portion of his acting is overdrawn. The caste is fairly well filled, and the settings good. The attendance has been very good. The 29th Sprague's Novelty combination will open their season, remaining one week, after which Buffalo Bill will try the solidity of the stage and test the hanging together qualities of the scenery.

Hooley's (R. M. Hooley, manager): Everything is in readiness for the debut of Henrietta Vaders, and the house will open for the season on the 29th. New scenery has been painted, and the house generally cleaned and brightened.

Items: The Lyceum has been secured by Thos. L. Grenier, who has paid some months rent in advance. The interior has been put in good condition. J. S. Edwards is to be the manager. The house has sufficient capacity to do well, and under discreet management may arise from the darkness that has so long surrounded it. The intention is to open about the 5th.—Harry Crisp, the hero in The World has been tempting the real waves upon Lake Michigan. At one time the waves dashed over the boat and he returned to the shore in a cooled off condition. On another occasion he had a chance to act the part of a real hero by rescuing a man, who had fallen overboard from another craft.—The World company play one week at Milwaukee before returning to New York.—There was a legal trouble about H. C. Peakes, of the Acme Opera company, just before leaving. Leopold Fried insisted on pursuing him for money due. A written *ne exeat* was served upon him the afternoon of the 20th. C. D. Hess, Hamlin and Davis were all made defendants, and Peakes was compelled to give a bond for the payment of $500 yet due on the creditor's bill.—Saulsbury's Troubadours are at the Sherman House. They have been rehearsing, and leave here for Kansas City, where they begin the season on the 20th.—The proposed preliminary performance on the 10th of Sept. at Haverly's new theatre has been abandoned, and the opening has been set for Sept. 12. The frescoing is well along, but the crowd of men and scaffolding prevents a full view, and I will defer comment for the present.—The Slayton Bureau has engaged F. P. Burbank, the well-known reader, for the coming season.—Edward C. Swett, business manager for Sam'l of Posen, has arrived.—Grace Roth will go to New York with The World company, and it is understood that Agnes Procter will join Raymond.—Some actors and actresses are remarkably omnipresent. They are heard of in connection with almost every new organization. Within a few days Amelia Watts has been reported as being engaged as leading lady of the Criterion, as going on the road with two or three different organizations, and now it is announced that she is engaged to play Rebecca in Sam'l of Posen.—James H. Alliger, a member of the company supporting F. S. Chanfrau and wife, is stopping in the city.—Ed. Price passed through here on his way to St. Paul, where he will have arrangements completed for McCullough's opening Sept. 5.—The stage has lost another soubrette and burlesque actress, as Carrie McHenry has become Mrs. Edgar. The marriage occurred Aug. 24. Her husband, J. M. Edgar, is a well known railroad man, connected at present with the Rock Island Road. She is not likely to return to the stage.—Fred Woodhull and Allen Demond will join the Col. Burleigh company.—The National will present M'liss week of 29th. Fanny Wood will wrestle with the title role.—Tim Fitch has severed his connection with the Burr-Robbins Circus, and has returned to the city.—King Headley and A. H. Le Claire are late arrivals from Colorado.—Effie Johns, Katie Howard and Virginia Richmond are among the ladies in the stock company at the Academy of Music. William Blaisdell will be leading man. The house has been retouched by the painters, and will open 12th, perhaps with R. J. Gorman in Conrad, or The Hand of a Friend.—C. W. Cadington, manager of the Grand Central, Leadville, left for that place this week with eleven professionals.—The Criterion will open as announced, but at present the opening attraction is in doubt.—Buffalo Bill has engaged Flying Cloud, Red Deer, Decorah, Henuka, real Indians, to appear in his border drama. Charles Kent has declined a membership in T. W. Keene's company the coming season.—Edward C. 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Cadington, manager of the Grand Central, Leadville, left for that place this week with eleven professionals.—The Criterion will open as announced, but at present the opening attraction is in doubt.—Buffalo Bill has engaged Flying Cloud, Red Deer, Decorah, Henuka, real Indians, to appear in his border drama. Charles Kent has declined a membership in T. W. Keene's company the coming season.—The past season of the Grand Opera House has been a continued success. The present season opens promisingly with the Union Square company. Their engagement runs up to Oct. 15, and will be followed by Sol Smith Russell, Milton Nobles, The Legion of Honor, Hoey and Hardie, Barney McAuley, Frederick Paulding, Palmer-Graham, Baker and Farron, Jay Rial, Emma Abbott, Mahn's Opera company, the Acme Opera company, Comley Barton company and E. E. Rice's Burlesque Opera.—The attractions of the season at Hooley's will be Henrietta Vaders, Hooley's Comedy Company, Fanny Davenport, Fun on the Bristol, Janauschek, J. K. Emmett, The Galley Slave, Willie Edouin's company in a new play, Vokes Family, Kate Claxton, Salsbury's Troubadours, Herne's Hearts of Oak, Nat Goodwin's Froliques, Felicia, Genevieve Ward, John Sleeper Clarke, John A. Stevens in Unknown, Hague's Minstrels, The Danites, William and Susan, Forty-nine, Collier's Banker's Daughter, Joe Murphy and Thomas W. Keene.—During the season at McVicker's the following will be seen: Joseph Jefferson, Lawrence Barrett, Denman Thompson, Lotta, Hermann, All the Rage, John T. Raymond, Mary Anderson, Hazel Kirke, Rossi and Annie Pixley.—The week has been dull in a musical way.—H. L. Slayton has organized a comic opera company which will take the road Sept. 26. It will be known as the Paine-Brocolini company. They will rehearse and prepare here.—The Swedish Lady Quartette and Emelie Gavin will appear at Waukesha, Sept. 2. They will travel through Wisconsin and Minnesota during the months of September and October.—L. A. Phelps has gone to Grinnell, Iowa.—Alfred Ruff has returned from his Eastern trip, and Fanny Root will return next week.—Charles E. Bargman has been in the city for a few days.—Rafael Joseffy is engaged to go to San Francisco early next month. He will take a concert company with him.—George B. Donovan, manager of the Tennessee Jubilee Singers, is in town, arranging to send out another similar company.—Barnum has his circus extensively billed.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Gus Williams inaugurates the season at this popular house 29th in his new drama, Wanted, a Carpenter. The play was produced in Detroit 25th and comes to us heralded as a success. On Sept. 5 comes M. B. Curtis with Sam'l of Posen for one week. Denman Thompson is underlined for week of 12th, followed by Maggie Mitchell for two weeks, beginning 19th.

Robinson's Opera House (R. E. J. Miles, manager): As originally announced in THE MIRROR, the Vokes Family will be the initial attraction under the new "regime."

Heuck's Opera House (James Collins, manager): Uncle Isaac, Fred Maeder's latest addition to the literature of the stage, is apparently destined to prove a fashionable rival to Sam'l of Posen. The play itself aims to depict some of the idiosyncracies of the Hebrew race, without resorting to caricature in the effort, and, judging by the attendance and the applause accorded, the drama can be endorsed as a success from a Cincinnati stand point. Max Fehrman, who assumes the title role, though but a novice on the professional stage, developed considerable ability, and impressed every one favorably by his rendition of the leading character. His dialect is particularly good. Of the support Martha Wren Collins captured popular favor. Emma Vaders and Carlotta Evelyn acquitted themselves satisfactorily. The current week will be devoted to Sid C. France in Dead to the World. Mr. and Mrs. Harry Rainforth, Selden Irwin and Thos. Nolan join the company here. Barry and Fay's Comedy company is underlined for week of Sept. 5th in Muldoon's Picnic.

Coliseum Opera House (James Douglas, manager): Manager Fritz Buchmann has relinquished the managerial reins to the better posted James Douglas, and the latter assumes full control of the theatre dating from 29th. Master N. S. Wood in the Boy Scout of the Sierras, supported by Maurice Pike, James Douglas and a galaxy of ambitious local talent will be the first attraction.

Vine Street Opera House (Thos. E. Suelbaker, manager): The Gold Mine, as its frequenters delight in styling it, reopens for the season 29th, presenting A Tale of Enchantment, the cast including the Spanish ballet under Sig. Novissimo's charge. The house, during the Summer, has been remodeled and enlarged, the seating capacity being fixed at 2500. A new drop curtain has been prepared by John Herforth, the young scenic artist.

Items: Barnum's five performances realized in the vicinity of $35,000.—Edwin Cleary, Edwin Booth's stage manager, departed for New York 27th.—Hubert Heuck, proprietor of the Opera House, is spending a few days at Lancaster, Ohio.—It is said that Bob Mills will assume charge of Michael Strogoff, going upon the road with it for Uncle Samuel Colville immediately on the close of the New York engagement.—Theo. Thomas will begin his series of Summer-Night Concerts at the Highland House Aug. 29th.—The Exposition, which begins 7th, will materially increase the nightly receipts at our various places of amusement.—Max Fehrman will favor the denizens of the Pacific slope with eight weeks of Uncle Isaac, commencing his engagement at San Francisco 13th.

SAN FRANCISCO.

Baldwin Theatre (Thomas Maguire, manager): Adolph Belot's sensational story, dramatized as The Stranglers of Paris, has drawn well during the past week, the matinee being the largest of the season. The piece is now running very smoothly, and, with a few exceptions, the people in the play are well cast. J. W. Jennings, as Bontout, the Detective, and Max Freeman, as Lorenz, the accomplice of Jagon, are utterly miscast. R. G. Marsh, in the small part of Lonstalot, the convict with a secret, is excellent, and Eva West does full justice to the part of the Grand Florine. Osmond Tearle and Gerald Eyre continue to receive splendid encomiums for their excellent and artistic impersonations of Jagon and Blanchard, although Eyre is sorry now that he did not take Freeman's part of Lorenz. The play is melodramatic enough to suit the tastes of all the theatregoers, and may be said to have made a financial, as well as artistic success. It will be continued this week. Miss Chester will be produced next Monday.

Bush Street Theatre (Charles E. Locke, proprietor): Miss Thompson's last week will be devoted to the Planter's Wife, which was produced last evening before a good attendance. While the play is not a strong one by any means, it is full of good situations and dialogues. The *motif* is not a very good one, and the construction is weak and vapory. Miss Thompson as Edith Grey has a part well suited to her abilities, but a faulty elocution was very noticeable last night. Matt V. Lingham appeared as Graham, the planter, and was well received. This is this gentleman's first appearance since his recent illness, from which he has nearly recovered. The character did not suit him, evidently, and he did not make much out of it. Henry N. Wilson, who has proven himself a very useful actor, made a good part out of Simeon Simcoe, the crack-brained author. Alice Hastings established herself last night as a soubrette of the first order, by an arch and vivaciously pert rendition of Angie Gordon. The rest of the cast was very fine. The Emelie Melville Opera company commence a two weeks' engagement Monday, opening in Patience.

Winter Garden (M. A. Kennedy, manager): The spectacular absurdity, Jonah in a Whale, has not been a success, and will be replaced Saturday night by La Fille du Tambour Major, which will be put on in handsome style.

Tivoli Gardens (Kreling Brothers, proprietors): Although this is the sixth week of Satanella, the attendance continues as large as the first.

Bella Union Theatre (Harry Montague, manager): The popular Arnold Brothers are giving their sketch, Roasted Lovers, this week, followed by Montague's laughable sketch, My Aunt Susan. Business continues good.

Adelphi Theatre (Ned Buckley, proprietor): A sort of miscellaneous "go-as-you-please" show is given here this week by Mme. d'Este's "silver haired blondes," which is said to be very naughty. Geo. France and his trained dogs reappear next week in his drama, Wide Awake.

Items: The Alf and Lulu Wyman party arrived last week from their tour of the southern counties much pleased with their trip. They leave again for the interior towns this week.—Constance Langtrey, whose former stage name was Beatrice Stafford, will give a dramatic reading at Dashaway Hall next Sunday evening. She is a California actress of much promise, and will be remembered as the lady who took the late Adelaide Neilson's place temporarily while she was taken sick during her London engagement.—On account of the large demand for seats Sunday night Thos. Maguire rented the California Theatre for the performance of The Stranglers of Paris, which was given to a large house. The management of this theatre do not appear to know definitely when the house will reopen again.—W. E. Sheridan informed me to-day that the negotiations that were pending, regarding an engagement in Australia, have fallen through. He has left for Oregon with the following support: J. R. Grismer, Pope Cook, Willie Simms, Chas. Mathews, Rose Keene, Lillie Edgington, May Davenport, and several minor people. Mark Thall will be manager.—Alf and Lulu Wyman will shortly play an engagement at the Standard Theatre.—Following the Emelie Melville Opera company at the Bush Street Theatre comes Max Fehrmann in his new play, Uncle Isaac, Hyde and Behman's Muldoon's Picnic company, and afterwards (November probably) Milton Nobles, the Phœnix.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): During the week John E. Owens appeared in The Victims and Everybody's Friend. The company supporting the star is a good and very evenly balanced one. Robert Downing and E. A. Eberle deserve commendable notice for their fine acting. Blanche Thompson gives evidence of careful study. Next week Owens in Dot, when Charles Vandenhoff will appear as John Perrybingle.

Monumental Theatre (Ad. Kernan, manager): The programme this week was long, varied and of excellent quality. A week of big houses was the consequence.

Front Street Theatre (Dan. A. Kelly, manager): Queen's Evidence was given in good style and to very good houses. Next week the Argonauts of '49, with Adelaide Roselle as the star and J. H. Rowe and Josie Crocker as the support.

Holliday Street Theatre will open 29th with B., W., P. & W.'s Minstrels.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): The second week of the engagement of Miss Mattie McVickers and Charles Rogers was brought to a close last evening. They presented Mr. and Mrs. Peter White and the Players to good business. Harry Weber opened Aug. 28 in Nip and Tuck; next week will end the season.

Olympic Theatre (Charles A. Spalding, manager): The opening night of the closing season of this famous old house, took place Sunday, Aug. 21, interior presenting no changes, beyond being freshened up with a vigorous use of the scrubbing brush. The house was literally jammed, notwithstanding the weather was very warm, and the performance of Tony Pastor and his excellent troupe gave immense satisfaction. The attendance fell off a little after the opening night, but was still very large. The Hess Acme company, opened Aug. 28 in La Mascotte, this will alternate with Olivette during the week. Snellbakers Majestics, 4th.

Grand Opera House (John W. Norton, manager): The grand opening will take place Monday evening, Aug. 29. Joe Emmett and company will appear in Fritz in Ireland. A dedicatory address will be delivered by Mayor William L. Ewing; a poem, "The Masque of the Muses," from the pen of Thomas E. Garrett, will be read by Mrs. Emma Stockman Norton, and a petite comedy will be given, in which Mr. and Mrs. Norton will appear. Milton Nobles will follow Fritz 12th.

Pope's Theatre (Charles Pope, manager): The season at this elegant and popular house commences Aug. 28. The star and the piece being Max Fehrman in his new drama of Uncle Isaac. The house has been elaborately decorated and improved. Fred B. Warde opens 5th, in Hamlet.

People's Theatre (W. C. Mitchell and W. H. Smith, managers): This magnificent new theatre, to be conducted upon the popular principles, will be entirely completed the coming week, and will be in full readiness for the opening 10th, with the Lingards in Stolen Kisses.

Items: Fred Warde arrives here 30th, and his company is called for rehearsal at Pope's on that date. They will go to Moberly, Mo., and will open Hegerty's new Opera House there Sept. 1 in Hamlet. The advertising duel between Barnum and Forepaugh is in full play in St. Louis, and as Forepaugh shows the week commencing Sept. 5 and Barnum is billed for the 19th, the former is apt to get the cream, although both will be benefitted—that is, if all the profits are not eaten up by the expenditures Barnum is making to "down" Forepaugh. He has stereopticon exhibitions in the street, and every day six large vans, with "floats" carrying enormous sections of bill boards and transparences, have traveled the streets with a band wagon, the legend "Wait for Barnum being conspicuously displayed. Barnum also has a number of banners across the streets, and is issuing a 4-page paper for distribution. But every one will go to Forepaugh's when the procession turns out. Manager Pope did a good thing by following up the Barnum vans with a little wagon with a transparency, saying: "We are first; do not wait; Uncle Isaac at Pope's, Aug. 28th." A private inspection of Pope's theatre was granted to members of the press and others on Friday evening. The establishment in its new dress was much admired. —Mention was made last week of the destitute condition of Mrs. David Swadley, whose husband, an old actor and manager, died of a dropsical complaint in this city, and had a good prospect of being interred in Potter's Field; manager John W. Norton, with characteristic good heartedness, gave the afflicted lady an order on Lynch the undertaker for a casket, hearse and other means for a respectable interment; a subscription was then taken up, and the unfortunate lady was relieved for the time being.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The opening engagement of the Emma Abbott Opera company is being heralded by a grand flourish. The date is Sept. 5, for week. A liberal scale of prices has been adopted, and the engagement will be a successful one.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Haverly's United Mastodons 25th, for three nights. This place is to be enlarged and refitted at once.

Palace Theatre (Edward Chase, proprietor): Arrivals: Sissons, Oscar and Josie, Harry Leavitt and Jennie Allen, and the Moore Sisters. Gus Bruno's Voyagers and Ruth, the Flower Girl, are the sensations, to good business.

Items: Haverly's Widow Bedott gave us the g. b.—Charles H. Pratt, Emma Abbott's agent, is here, managing for her appearance.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Closed and nothing booked. Miss O'Brien's Juveniles drew good house 20th. Varieties quiet.

CONNECTICUT.

BRIDGEPORT.

Opera House, Baker and Farron produced their new play, Up Salt Creek, for the first time on any stage in this city on the 25th, under the direction of the author, R. G. Morris, before a good sized audience, and the piece, if the amount of mirth and applause which it called forth be taken as judgment, scored a complete success. The play is a political satire in four acts, the characters being drawn from slum life in the city of New York. The play cannot lay claim to being a finished one, but was constructed more for the purpose of giving the two stars a chance of introducing their specialties. The supporting company had but little to do, but did that little well. On the whole, the audience was well satisfied with the performance. Booked: Sept. 1, Georgia Minstrels; 2d, Anthony and Ellis' Uncle Tom; 6th, Joe Murpby; 7th, J. R. Smith combination; 10th, Our College Boys.

State Street Theatre (J. D. Roome, manager): Will open on the 29th as a first-class variety theatre, with the following people: Larry Tooley, John M. Turner, Delman Brothers, Lulu Arnott, Nellie Turner and Walter Manning.

Wagner's Summer Garden (G. Wagner, manager): Tony Man's Tyrolean Alpine Singers.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor and manager): This house began its second season in a blaze of glory, with Col. Robinson's Pantomime and Specialty company. Booked: Haverly's New Mastodons 3d.

New Haven Opera House (John M. Near, lessee and manager): Jay Rial's Uncle Tom company are playing to splendid business this week. Mrs. Everett's Ruth follows for the 30th and 31st. By the way, the gentleman from the West, Mr. Scanland, has served legal notice on Manager Near not to produce the play, but he will do so anyhow. Booked: Joe Murphy in Kerry Gow and Shaun Rue 9th and 10th.

The Grand Opera House (Charles Peck, proprietor): The opening will probably be Hazel Kirke, by Mackeye's company, 23d and 24th.

WATERBURY.

Opera House (Jean Jacques, manager): Jay Rial's Uncle Tommers opened their season in this house 27th, and were greeted by a packed house and gave the best of satistaction. Booked: Col. Robinson's Humpty Dumpty, 31st; the Mimics in the Slave's Dream, Sept. 2; Joseph Murphy, 3d; Batcheller and Doris' show 7th.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Authony and Ellis' Uncle Tom's Cabin company Aug. 24 to immense business. Booked: Joe Murphy 13th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): Anthony, Ellis and Hathaway's, and so forth, opened Friday (26th) night to a fine audience, and did a good business at matinee and evening performances on Saturday. The programme consists of a Humpty Dumpty performance extended by the addition of a variety olio between the acts. The best features are the musical performances of Bryant and Saville, balancing by William Gaylord, and Parker Ross' dogs. Sadwah, the "veritable priestess of the sun," was excellently made up, and her wierd song and dance were well done. If she would abandon her fine imitation of Jennie Miaco's walk, doubts as to her genuiness might not be so readily entertained. Frank King's manipulations with automatic figures, Eddie Manning's Lancashire clog dance, and Ernest Havens' refined Irish specialties, down on the bills, were omitted, probably in consequence of the critical condition of the President, which was assigned as the cause of failure to give the "wonderful, gigantic, grotesque street parade" advertised to occur each day. House was to have opened regular business 5th, but it has been postponed indefinitely.

National Theatre (John W. Albaugh, manager): Will open Sept. 5 with minstrels. The house has been thoroughly renovated, and a new drop curtain will supplant the old horror. The attractions announced for the season are: The Kiralfys, Hermann, Harrison's Photos, Lotta, T. W. Keene, Joe Emmet, Abbott Opera company, the Florences, Genevieve Ward, Maggie Mitchell, John T. Raymond, Joe Jefferson, Banker's Daughter, Hoey and Hardie's Child of the State, Fanny Davenport, Mary Anderson, the Knights, Hague's London Minstrels, the Goodwins, the Troubadours, McCullough, Lawrence Barrett, Willie Edouin, Den Thompson, Robson and Crane, The World, Fred. Paulding, and Jenny Lee.

GEORGIA.

MACON.

Ralston Hall (Turpin and Ogden, managers): This house has undergone extensive alterations, and is complete in every essential. E. D. Irvine has painted some beautiful scenery. Alexander Block is the manager and Frank M. Turpin will be in the box office. Forty companies are now booked, among the late ones being Hague's European Minstrels. The season opens Sept. 19 with Ellis and Hathaway's H. D. company.

Items: The Georgia State Fair opens here Oct. 17 for one week. The first three nights have been secured by M. B. Leavitt for his Gigantean Minstrels, the remaining three not yet taken. This is a good opening for a first-class combination, the vacant dates being Oct. 20, 21 and 22.—A stock company is being organized to erect another opera house here, $12,000 having already been subscribed.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): The Hess Opera company, in The Mascotte, was the opening attraction on the 23d. The opera was given by splendid talent, and a large audience was very highly pleased.

Durley Hall (Tillotson and Fell, managers): Litta will be the first attraction on Sept. 5; meanwhile the house is receiving a thorough cleaning.

Items: The Lingards commence their season here Sept. 1, the company coming direct from New York.—Gulick's Furnished Rooms will be here on the 30th., Tony Pastor 31st.

ROCKFORD.

Brown's Hall (J. P. Norman, manager): The Grace Cartland company commenced season here Aug. 29. Bookings: Standard Theatre Sept. 28, Needles and Pins Oct. 8, The Jollities 18th.

Item: Work on the new Opera House is progressing finely; roof is already on, and the interior work will commence at once.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The season was opened here 25th, by the Acme Opera Company presenting Olivette in excellent style to a well filled house, and The Mascotte 26th, to a large audience. Furnished Rooms to Rent Company comes 29th, and Tony Pastor's Company 30th. Sept. 3 Rice's Evangeline Company appears, and 9th Lingard Company. The World, by Chicago company one week, commencing 7th.

Adelphi Theatre: Business good past week. No change in company 22d, except appearance of May Williams, serio-comic.

Item; Barnum's Show comes Sept. 9.

INDIANA.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager). Gulick's Furnished Rooms was presented 25th to a large audience. The piece was redeemed by good acting, for in itself it amounts to nothing. Tony Denier's New Humpty Dumpty is billed for the 2d, and Felix Vincent 5th.

INDIANAPOLIS.

The dramatic season is about upon the eve of opening at the Hoosier Capital, and the rival managers will use every endeavor to excel the other in presenting attractive combinations during the coming season. Each have remodeled their houses within, and both are exceptionally attractive.

The Grand Opera House will be used as the Dicksons' main amusement house the coming season.

English's Opera House will open 2d with Haverly's Mastodon Minstrels, but the opening proper of the dramatic season will not occur until the 15th with Marie Prescott.

The Park Theatre was opened on the night of Aug. 28th with complimentary benefit tendered by the Dicksons to W. C. Turner, who will assume the duties of a manager in one of the Dicksons combinations during the coming season.

Items: The Indianapolis *Times* is gaining quite a reputation as a reliable amusement paper; its amusement column under the care of the quaint Jas. N. Cook, will be an attractive feature of the bright and newsy little sheet during the amusement season.—The Corinne Merriemakers are at Halifax, N. S.—W. C. Turner will act with the Dicksons on and after 15th.—Mr. Ellis will act as press agent for the Dicksons here during the coming season.

KOKOMO.

Opera House (H. E. Henderson, manager): The season of 1881 82 was opened Aug. 24 by Jo. Gulick's Furnished Rooms company to a crowded house. Entertainment only fair. The play contains entirely too much slang. Booked: Hattie A. Prunk, in dramatic readings, 2d; J. M. Hill's All the Rage company 7th.

Item: The Grand Circus, Royal and English Menagerie will unfold canvas Aug. 31.

PERU.

The manager of the Theatre, L. M. Clark, is having a new drop curtain and new scenery painted. The season begins Sept. 13, fair week, with C. A. Miller's dramatic company, George S. Knight, Joseph Taylor company, Kate Glassford, Johnston and Miller Opera, Duprez and Benedict, E. T. Goodrich company, Marion Gray, Morton's Big Four Minstrels, Harry Webber, John T. Raymond, Fox and Ward's Minstrels.

Items: John Andreo, associate manager of the above house the past two seasons, has on account of continual poor health, withdrawn and gone out West for rest and to recuperate. Mr. Clark will, therefore, be sole manager the coming season.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Joseph A. Gulick's Furnished Rooms inaugurated the season 22d with immense business. Patti Rosa, a sprightly little soubrette, heads the party, which, with one or two exceptions, is composed of last season's company. Furnished Rooms is mere chaos; it is devoid of the slightest plot, and its humor is stale and unproductive.

Items: The Grand will be opened by Marie Prescott 19th and 20th.—Barnum unrolled canvas here Aug. 27, attracting thousands of people.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The improvements at this house have been completed, and we have now one of the finest theatres in the West. The coming season promises to be a good one, as a great many of the best troupes and stars are already booked. The season will be opened 3d by Tony Denier.

Item: The variety people who were engaged this Summer at the Ringgold Theatre have been playing a two weeks' engagement at the Atlantic Garden.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Lawrence Barrett opened the season at this house Aug. 24, playing Richelieu to a very large and delighted audience. Salsbury's Troubadours come 8th.

COUNCIL BLUFFS.

Dohany's Opera House: Mitchell's Goblins came Aug. 24 to a fair audience, and the play was well received. The company is a good one. Booked: Haverly's Widow Bedott 3d, Haywood's Serenaders 7th, Uncle Isaac 9th and 10th, Henrietta Vaders 22d, Fred Warde 23d, McIntyre and Heath Minstrels 27th.

Item: Forepaugh's big Circus and Menagerie came 25th to a crowded canvas both afternoon and evening. Barnum follows, when we will have had the four largest shows of the kind this season, the others being Cole Brothers' and Coup's.

DAVENPORT.

Buffalo Bill and his company of twenty-seven people arrived here Aug. 24, and commenced rehearsing The Prairie Waif at the Burtis Opera House to open the season Sept 1.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Opened by Lawrence Barrett 22d, in Othello, followed next evening by The Marble Heart to immense business. Booked: Nellie Waters' Dramatic company 5th and week of State fair, Heywood Mastodons 8d, Burnham's Electric Light company 23d and 24th, Fred Warde 27th and 28th.

Academy of Music (William Forster, manager): Florence Herbert opened Aug. 22d, playing Miss Multon, and held the boards the entire week. Booked: Gulick's Rooms for Rent 5th to 11th, Henrietta Vaders 21st and 22d.

Item: The prospects for all good companies that visit our city during the coming season are very favorable, as our State Legislature, which will be in session, will draw a great many strangers.

DUBUQUE.

Opera House (G. D. Scott, manager): The season was opened 26th by Heywood's New York Quadrupantheon; the show is quite a novelty. It is doubtful as to Lawrence Barrett's coming 2d.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): The Emma Leland combination opened the season here by playing three nights to good business. Nothing billed at present, but the season promises to be good.

SIOUX CITY.

Academy of Music, (A. H. Grady, lessee): Mitchell's Pleasure Party, in Our Goblins, are extensively billed for 26th. This company is a great favorite here and I predict a big house for them.

Items: The manager of the Opera House at Kansas City has opened negotiations with Edwin Booth to play him at that place and points on the Missouri river, including this place. Nick Roberts' Humpty Dumpty, G. H. Adams' company and Harry Webber's Nip and Tuck are among the attractions since my last.—This place has added over 3000 to its population in two years, and is sadly in need of a new theatre.

KENTUCKY.

PARIS.

Richmond and McElreth's dramatic company open Sept. 5 for one week. Booked: Emma Leland, F. B. White combination and the Madison Square company in Hazel Kirke. Manager Crixton has great expectations of a prosperous season.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera Hall: Loyal till Death combination gave an excellent entertainment to a small but well pleased audience. Miss Stanhope, in leading part, fully maintained her past well earned reputation, and with a good support gave all that could be desired, the only detriment to their financial success was the stupid ond inefficient management by Alfred P. Beaven, which caused the company to break up and return to New York.

CHELSEA.

Academy of Music (J. B. Field, manager): The opening of the season at this theatre by The Tourists, 26th, was a grand success. The piece does not equal the old version, the first act being entirely altered, depriving it of many of the taking absurdities it formerly contained. The company is very fair, but not up to that of last year. Booked: Sept. 1, Jollities company in Electrical Doll; 15th, Beard's Minstrels; 17th, Jarrett and Rice's Fun on the Bristol; 20th, J. S. Cosgrove, panorama; 26th, Stoddard lectures; 27th, Neil Burgess in Widow Bedott.

LOWELL.

Items: C. H. Duprez, of Duprez and Benedict's Minstrels, who has been summering at the Washington House, has gone to Hudson, N. Y., where his company of thirty-five performers are holding rehearsals. They open at Hudson, Sept. 3.—The old stage at Huntington Hall has been torn out, and a much larger one is being built; new dressing rooms are to be added, and Orrin Richards, of Boston, has been engaged to paint the scenery.—Music Hall will open Sept. 5, by the Fifth Avenue Company in the Two Orphans.—Bob Tyrrell, of this city, is with Leavitt's Minstrels, now at the Boston Theatre.—The Skating Rink will be occupied Sept. 1, 2, by Cosgrove's Mirror of Ireland.

NEW BEDFORD.

Liberty Hall: The season here opened with a "boom" 25th, with Leavitt's Gigantean Minstrels, who played to a $600 house, and gave satisfaction. They made an excellent street parade, headed by Dan Emmett, the father and originator of negro minstrelsy. —Haverly's new Mastodons played 26th, to a $650 house, and pleased everybody. Coming: Two Orphans, 31st; Anthony and Ellis' Uncle Tommers, Sept. 1; Medical Students 5th, and the Mimics 14th.

SPRINGFIELD.

Skating Rink: The Corinne company, 22d, in Magic Slipper; 23d, 24th, Olivette to big business. Little Corinne is quite a prodigy; as Olivette she was very fine. The Bijou Opera Company played The Mascotte the balance of the week to good houses. The troupe consisted of eleven people, all told, and they were decidedly poor.

Items: The Opera House will not be finished until the middle of September. Haverly's Minstrels were booked for the 5th, but were obliged to postpone their visit. —Dr. Sweet's new opera, Medical Students, was presented for the first time at Holyoke, 27th, to a large house. The opera contains a number of very pleasing songs, but the plot and dialogue are quite weak. Of the troupe but little can be said, with the exception of Dora Wiley and Richard Golden. The orchestra (which consisted of twelve or fifteen musicians) and the chorus seemed unable to get along together. No doubt with more practice and some changes, the opera will prove acceptable. It will be played here Sept. 16.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): The dramatic season was opened by Callender's Georgia Minstrels to large business; they gave an excellent performance. Booked: Sept. 8, Joe Jefferson; 14th, Banker's Daughter; 19th, Jarrett and Palmer's Uncle Tom.

WORCESTER.

The season has been fairly inaugurated with the new sensation, The World. The Mascotte party at the Lake gave a good show to empty seats for three nights, and then left for Springfield.

At the Rink the seven-mile painting failed to draw.

Altogether it has been a poor week in the line of theatricals.

Music Hall (R. M. Reynolds, manager): 30th, Haverly's Mastodon Minstrels; 31st, Medical Students; Sept. 1, 2, 3, Hearts of Oak.

Items: The familiar faces of Charlie and Lillie Wilkinson are once more seen in our streets, they having recently returned from their European trip.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Sol Smith Russell opened the season at this house Aug. 23d before an immense audience, every available seat being occupied. The company is an excellent one, and gave the best of satisfaction. Receipts, $700. Booked: Hooley's Comedy company 12th.

Items: Smith's Opera House has run to excellent business during the past week, and a fair variety entertainment has been given. —Powers' Opera House presents a very neat and cosy appearance, it having been thoroughly cleaned and renovated during the Summer vacation. New scenery has also been painted, and other improvements made.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Dorant, manager): John Thompson in Around the World 24th, to fair house. Booked: Lawrence Barrett in Richelieu, 29th; Our Goblins, 31st; John McCullough Sept. 12; Rooms for Rent, 21st; Buffalo Bill 26th; Cal Wagner's Minstrels 29th.

ST. PAUL.

Opera House (Charles Hains, manager): The opening night of the season proved to be an exceedingly enjoyable event. The attraction, the Madison Square company in Hazel Kirke, an admirable play, an excellent cast, a newly and handsomely decorated auditorium and new scenery, a brilliant and sympathetic audience, certainly a most auspicious promise of a prosperous season. Hazel Kirke was presented four performances, 22d, 23d, 24th to large houses. Effie Ellsler in the title role is a thorough artiste; C. W. Couldock's Dunston Kirke was a realistic and most admirable impersonation; Sydney Cowell was a charming Dolly Dutton, and the rest of the company are quite capable. A large and fashionable audience assembled to witness Lawrence Barrett's famous personation of Richelieu on the 25th. It was grandly given. The audience was very enthusiastic, and lavish in its applause and calls before the curtain. Bookings: Hooley's Comedy company (Birds of a Feather), 29th, 30th, 31st; Mitchell's Pleasure Party (Our Goblins) Sept. 1, 2, 3; John McCullough 5th, one week.

Item.—25th, Burr, Robbins and Colvin's Allied Shows gave two performances to a well filled canvas. The exhibition was very good throughout, and gave general satisfaction.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hagar): This place has just been [illegible] the extent of $50,000, and is now one of the handsomest opera houses in the State. The season opens 29th with Salsbury Troubadours. Mr. Hudson will furnish the theatre-going public with numerous attractions during the season of 1881-82, among which are Hazel Kirke, Palmer-Graham company, Frederick Paulding, Milton Nobles, Emma Abbot, The Tourists, The Mascotte, Tom Keene and others.

Coliseum (H. D. Clark, manager): This house did a good business while the Hoyle Brothers were here. The show at present is not strong. More quality and less quantity would suit the popular taste much better.

Items: After two years of patient waiting the public is at last gratified with seeing work begun on the Gillis Opera House. It is to cost $250,000.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): This house will open the season with Haverly's United Mastodons 30th, with every indication now of an enormous business.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Gill's Goblins opened season at this house Aug. 22d and 23d to good business. The following companies are booked for September: Emma Leland, 3d to 10th, Heywood's Serenaders 13th, Fred Warde 22d.

Buckingham Palace (J. J. Malley, proprietor): This new theatre has opened with a full variety company, and has done good business.

Items: The advance paste brigades of the rival showmen, Barnum and Forepaugh, have been in town, covering every foot of billboard with colored posters. Forepaugh exhibits here 26th, and Barnum's paper, now up, bears date of Oct. 8.—An army drama, entitled The Old Flag, will be produced at City Hall during the soldier's reunion at Lincoln, 5th to 10th, by members of the G. A. R. of this city.

NEVADA.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): Haverly's United Mastodons played to large audiences 19th and 20th and matinees. Among the new features may be mentioned the song and dance entitled "South Fifth Avenue" and Billy Emerson's "Dandy Moriarity, M. P., the latter being especially well received. Nothing booked. Your correspondent elicited from a member of the company a graphic account of their trip from Sacramento to Grass Valley. I give it as an example of the indomitable energy and enterprise of the manager. The company left Sacramento at 9 A. M. and arrived at Colfax at 5:20 P. M., thence by special train to Grass Valley, about fifty miles, and began show at 7:30; took special train at 10:35, and made connection with overland train at Colfax at 11:35, making the return trip, fifty miles, in fifty minutes—the fastest time ever made on the road.

NEW HAMPSHIRE.

NASHUA.

The following are booked for September; season opening 5th with Jollities, Clark's Two Orphans co., 10th, Real's Humpty Dumpty 14th, My Sweetheart 22d; Col. Robertson will dish up his version of Humpty Dumpty 27th.

PORTSMOUTH.

Music Hall: Smith and Mestayer's Tourists the 25th, to a large house, the cash sales from reserve seats alone amounting to over six hundred dollars. The reconstructed play is an improvement. Scarcely any of the old play is retained, yet some of the details might be omitted. One of the best things in it is the scene from the fourth act of Camille, in which Mestayer plays the consumptive (?) heroine. The strength of the company rests entirely with the Daly Brothers, J. H. Laing and Mestayer.

Item: The Florence Gillette Dramatic Company are to present Romeo and Juliet at Music Hall on the 30th of August.

NEW JERSEY.

PATERSON.

Whitney's Felicia company have started, and the play has repeated its Union Square Theatre success. Rose Eytinge has again not only proved her drawing qualities, but has again demonstrated her magnetic power over an audience. C. J. Whitney's Felicia combination, with Rose Eytinge as star, opened in Paterson on Saturday last, and had the largest Saturday night audience ever in the building, money having been turned away. The piece was received with much satisfaction, and the members of the company, with one exception, secured an unequivocal success. In Miss Eytinge's great scene, grown women and strong men sobbed like children, and in the love scenes between Frank Roberts and Georgia Knowlton the audience was worked up to such a pitch of enthusiasm that every speech of Miss Knowlton relating to Woman's Love was greeted with spontaneous and prolonged applause. She made a most marked and decided hit in the part, and Sara Jewett must look to her laurels in any city where she is to be followed by Georgia Knowlton. Frank Roberts was strong and impressive as Capt. John. He would possibly be called a little boisterous in New York, but for a traveling party, he will be thoroughly satisfactory. W. F. Owens was careful and painstaking; the audience knew him as a popular comedian, and would sometimes laugh in the wrong place; they liked him, and applauded frequently. So a question comes up: If the audience was pleased with a comedy old man, why not make the piece comedy? The piece suffers from it, but the audience are delighted. Homar Vinton was a little shaky in his lines, but he looked the part to perfection, and played with a quiet and easy grace that proved he will do justice to the part. Mr. Loring was weak in every way. In lines, figure, action, experience. He may be an excellent actor, but he is entirely unfitted for this part. Adelaide Thenton does not dress the part according to my idea, or that of the author, but she spoke all the lines to the best advantage, and done all the business in an artistic manner. Unless she makes an eccentric character (not old) she will suffer in comparison with Mrs. Phillips. Kate French looked very nice and played her part nicely. Taken as a whole it was a most commendable first night, and with one change and a little work, will be one of the strongest and most acceptable performances on the road. Miss Eytinge received a warm welcome and abundant applause throughout the entire evening, and scored such a success that will make her ever welcome in Paterson, either in Felicia

[CONTINUED ON EIGHTH PAGE.]

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Fleming, W. J.	Smith, T. H.
Fiton, Florence	Sullivan, J. J.
Florence, W. J	Sawyer Jacob
Fletcher, Samuel	Salsbury, Nat. 2
Fortune,	Sherrington, Georgie
Ford, Harry	Scott, Lester F.
Fryer, J C.	Stedman, Edmund C.
Farmer, Harry	Schwab, F.
Forrester, B	Smith, W C
Farrell, Minnie	Sullivan, Amory 2
Froom and Jarvis	Tiffany, Annie Ward
Fortue, Charles, 2	Titus, Tracy W.
Field, Kate	Treener, R.
Forepaugh, Adam	Tompkins, Eugene
Gilmore & Benton	Tannehill, Frank
Gaylor, Charles A.	Thompson, Charlotte
Greaves, Estelle	Thompson, Den, 2
Garrett, H. C.	Tanner, Rose
Gunter, A. C.	Travers, Helen
Gulick & Blaisdell	Temple, Louise, 4
Graham, Harry D.	Trevelyn, Jessie
Graham, Ben R.	Tillotson, T. T.
Garthwaite, Fanny	Vokes Family
Gilbert and Sullivan,	Villa, Sam B.
Gartland, A	Vandlevere J C.
Hall, Florence	Wright, E. H. Warren
Hanley, Mart	Walsh, Minnie
Harris, William	Westford, Owen
Hyde & Behman	Woditzka, Edward
Hartz, M	Winterbottom, Mr.
Hess, C D.	Whitenect, W. H.
Hatch, W. T.	Walsh, John C.
Hill, J. M., 3	Watson and Ellis
Hunt, Julia	Wagner, Cal
Herrmann	Wood, T. R.
Howard, George	Wren, Fred R.
Harley, Grace	Weber, Sophie
Hamlin and Davis	Williams, Georgie
Hazzard, Augustus G	Wall, Harry
Hams, J D.	Wynne, Sallie
Hofele, F. W., 2	Walsh, Minnie
Houpt, Emily	Wiltz, J M.
Hutchings, Alice, 2	Warde, F. B 3
Howard, G C.	Young, Fred A.
Ingraham, Prentis	Young, George W.
Jefferson, Joseph	Yeamance, F

NEWSPAPERS.

Cone, Spencer	Lancaster, Mrs.
Call, Florence	Lotta
De Lorme, Harry	Mathews, Fanny
Harrison, Louis	Morris, Clara
Hawkins, George W	Mackaye, Steele
Harvey, Harry	Rickaby, John
Harriott, Fred	Van Wyck, H D
Johnston, H W	Wilbur, A L

The New York Mirror has the Largest Dramatic Circulation in America.

We chronicle the first success of the season in this issue. Hooray! We knew it would come at last. The week is overflowing with events, and a careful perusal of our columns will give the reader a good idea of the busy times which have begun.

The President and the Profession.

The public anxiety in regard to the critical condition of the President reached its climax on Saturday and Sunday last. The physicians in attendance gave up the case as hopeless. The newspapers reported that the President was dying, and some of them dressed their columns in mourning. From hour to hour the people expected that the bells would toll to announce the President's death. Drawing upon the information supplied by THE MIRROR three weeks ago, several of the daily journals constructed a Cabinet for President Arthur. There seemed to be a general agreement that the President would certainly die on Sunday, and the theatrical programmes for this week were issued amid grave doubts and fears. It was announced that the theatres should close on Monday evening, at least, and several of the managers would have been very glad to shut up for a week

Conducting a theatre in the midst of such a mournful excitement is by no means pleasant or profitable. The crowds, instead of coming to the places of amusement, hang around the bulletins at the hotels and newspaper offices. If this is supposed to be a mark of respect to the President or a proof of his popularity, the theory is obviously mistaken. The same crowds hang about the same places to read the returns of an election or the laps of a walking match. Nevertheless the theatres suffer. Managers Stetson and Colville are laughed at now for postponing the re-opening of Booth's and the production of Michael Strogoff until Wednesday; but their decision had to be made on Sunday, and from Sunday's point of view they were undoubtedly right. More lucky, Harrigan and Hart determined to stick to their original programme, and their elegant new theatre was overcrowded on Monday night to welcome The Major, who is soon to be as well known as Dan Mulligan.

This week the uncertainty in regard to the President continues. There are rays of hope. He holds his own and gains a little strength. Dr. Hamiltou, the most able of the doctors in attendance, asserts that he will certainly recover. Other authorities talk grimly of blood-poisoning, abscesses on the lungs and the dangers of another relapse. But, so far as the profession is concerned, the worst is over. The public cannot be worked up to another such pitch of anxiety as that of last Saturday and Sunday. It is not in human nature to endure such a strain without relaxation and reaction. From this time forward, therefore, whether the President recovers or relapses, the theatres will have a fair chance of success, and the season will begin to develop itself upon its merits. Thus far it has been strewn with wrecks. Coney Island has been withdrawn at the Union Square, under an injunction obtained by the author against the manager, in spite of Little Ethel's Prayer. Smiff will be hauled off on Saturday night, too damaged to be worth repairing. The profits of the Messenger from Jarvis Section at the Standard are problematical. My Geraldine has not been the public's Geraldine, at Niblo's. Out of town, we record the collapse of several combinations. But the dark days and nights have passed, and there are brighter times ahead.

THE MIRROR purposes to celebrate the happy turn of the tide by making a handsome present to all its readers. With our issue of Sept. 24—two weeks ahead—we shall give to the patrons of this paper a lovely lithograph of a plaque of gold, embossed with the beautiful face of one of the stars of the future and suitably inscribed. This plaque will be hung up in the office of every manager in the country and in every box office, "for luck." It is to be, indeed, a lucky card, and it will commemorate the advent of good luck to the profession, after the unexpected difficulties, brought about by the assassination of the President, and which have marred the opening of what promised to be the most splendid season in theatrical history.

Bartley Campbell Rises to Explain.

We publish in another column a letter from Bartley Campbell, who appears to be unnecessarily annoyed by the harmless chaff of the London Figaro. After reading Mr. Campbell's letter over carefully, we do not understand precisely of what he complains. He impeaches the accuracy of THE MIRROR interviewer; but then he proceeds to repeat, in cold ink, but in different words, the very things which our reporter described him as asserting with a warm tongue. What Mr. Campbell says he said, and what he says that he did not say, are so much alike in substance that it would require the proverbial Philadelphia lawyer to distinguish the difference. We have no Philadelphia lawyer on this MIRROR—some other MIRROR, perhaps, may be more fortunate.

It often happens that, when people see themselves in the glass, they are not exactly satisfied with their own looks. So it is with Bartley Campbell. He says that his "attention has just been called" to our issue of July 23d. This does us and himself an injustice. Mr. Campbell reads his MIRROR regularly on the day of publication. We saw him with the issue of July 23d under his arm on the day it was published, and he discussed its contents with us, but without any complaint about his interview. In fact, he never thought of making a complaint until the Figaro made fun of him. As our reporter never depicted Mr. Campbell as "an egotistical ass," it is superfluous to deny that he is one. He is a very lucky and successful playwright, and he ought not to be too thin-skinned to see that this is the reason why the unlucky and unsuccessful playwright of the Figaro tries to cast ridicule upon him.

The more Mr. Campbell studies his own letter, the clearer it will be to him that he has no ground of quarrel with THE MIRROR. He himself admits that he cannot find fault with our reporter. What quarrel he may have with the Figaro—the editor of which is a sort of journalistic Benedict Arnold, who, having deserted his own country, now attacks everything American—is no business of ours; but it is rather creditable to any American dramatist not to be praised by such a jealous, curious sheet. The only words in THE MIRROR interview which Mr. Campbell is quite sure he did not use are these: "The native (English) dramatists are wearing out, and English managers are looking to America for novelties." Well, if Mr. Campbell disowns these words, we adopt them. If he does not say so, we do. England has now not one first-class dramatic author left, and its first-class actors may be counted on one's fingers. She is drawing her plays and actors from the inexhaustible supplies of America, and without the aid of Americans, half the English theatres would be closed within a year.

Personal.

EYRE.—Gerald Eyre is winning splendid encomiums from the San Francisco press for his acting at Baldwin's. Eyre socially is a thoroughly good fellow. As an actor he needs no endorsement in New York.

ZOLLNER.—Max Zollner has gone out ahead of Only a Farmer's Daughter.

HOOLEY.—R. M. Hooley is rusticating with his family at Lake Minnetonka.

BERNARD.—O. G. Bernard, business manager of the Hazel Kirke company, is dividing his time for a week between Minneapolis and St. Paul.

MENDUM.—Charlie Mendum arrived from England Saturday. He has formed an alliance with Frank Curtis to play Anna Dickinson abroad.

MCCAULL.—John A. McCaull is organizing a Mascotte company to play on the road in opposition to the Wilbur party. Are we to have a Mascotte war?

FROHMAN.—Since Dan Frohman returned from abroad he has been up to his chin in work, and he sleeps on a cot every night in the office of the Madison Square Theatre.

LEE.—Jennie Lee has played Jo over one thousand times in five years. Her first appearance in the character was in San Francisco, and not in New York, as erroneously stated.

MORDAUNT.—Frank Mordaunt sends THE MIRROR the following telegram: "Bradford, Pa., Aug. 31. Old Shipmates launched with great success. House full. Hurrah!" Yer 'and, Robert, yer 'and.

WARNER.—John Warner is in town. He has recuperated wonderfully, and is looking around now for something to occupy his time in the theatrical line. He has suffered greatly from nervous prostration.

RANDOLPH.—Annie Randolph, a pretty English lady from the Globe and Strand Theatres, London, called on us in company with clever Howard Paul yesterday. Miss Randolph will appear with the Hanlon Lees at the Park.

LANSING.—Gus Lansing, the popular railroad scalper, presented Mrs. M. B. Curtis with a handsome basket of flowers on a train *en route* for Chicago, in return for advertising his name in Sam'l of Posen in this fashion: "Where shall we get our railroad tickets?" "From Gus Lansing!" "How sweet are the uses of advertisements."

MARBLE.—That clever satirist and dramatic scribe, Earl Marble, is now identified with the *Daily Evening Star*, a penny paper of extended circulation published in Boston. Marble is a genius in his way, and his scintillations are widely read and copied.

HOWSON.—John Howson, now in London, is having a piece written for him by Clay M. Greene, of San Francisco, entitled Straws, yet Strauss will not furnish the music. We would like to see Clay make a successful drama—he has been laboring long enough.

FISKE.—Mary Fisk, the cleverest lady correspondent in New York, is writing the weekly letters for the Chicago *Tribune*. Mrs. Fiske's style is inimitable, and the wealth of queer and quaint expressions which she commands gives her matter a peculiarly refreshing zest.

WARDE.—Genevieve Ward sailed Saturday last on the *Bothnia* for New York. She will open at the Union Square September 26 in Forget-Me-Not. Her support will include Frank Clements, William Farren, George Wessels, Miss Barrett, Mrs. Phelps, J. H. Cobbe, acting manager, and Phil Simmonds, business manager.

PALMER-GRAHAM.—We present a picture of Minnie Palmer and R. E. Graham on our front page this week. Anent their opening in Buffalo Monday night, Manager John Meech telegraphs THE MIRROR: My Sweet heart is a charming story, well acted, and enthusiastically received by a large audience. Rogers universally congratulated.

BURNSIDE.—Miss Jean Burnside begins an engagement at the Eighth Street Theatre, Philadelphia, October 1, appearing in a new society drama written for her by a popular author. It is said to possess uncommon merit, and is of the Banker's Daughter order. At the conclusion of this engagement, Miss Burnside will proceed on her starring tour.

WAGNER.—Dr. Clinton Wagner, a physician of this city, well known to the profession, is arranging a benefit, to take place at the Academy in October, for the Metropolitan Throat Hospital. Dr. Wagner promises, if the receipts reach a certain sum, to establish a perpectual Actors' Bed in the hospital. It is a worthy charity, and the profession should take hold of it with a will.

WELCOME.—The brightest, spiciest weekly of its kind on our exchange list is "*Chaff*," of Detroit, which comes filled with the keenest wit, latest fun, and freshest comments on events of the day. Mr. Lloyd Breezee, its editor, has just purchased the interest of his partner, Mr. McDonald, and hereafter he will conduct the business as well as the editorial department of his journal. We wish him all the success that enterprise and real talent deserve.

DICKINSON.—Anna Dickinson will play in London at the Crystal Palace, June 5, opening in Aurelian or Claude Melnotte. Besides these parts, Anna will act Hamlet, Romeo and Macbeth!! Frank Curtis and Charles Mendum will undertake to manage her—something nobody has ever succeeded in doing. Before leaving for England, Miss Dickinson will play three months in this country, beginning January 2. Will this be another jolly lark? Ask Stetson.

Mark Twain's Slippers.

The other night Mark Twain made up his melancholy mind to attend the Madison Square Theatre upon invitation of his friend Gillette, and before leaving the hotel he went through the odd maneuvre of placing an ancient and heirloomic looking pair of slippers beneath his dress coat. It was a rainy night, and Mark's feet were delirious with rheumatism, and although his relations with his slippers have always been of an intimate character, he realized that on this particular occasion they would serve him in the interest of comfort and convenience to an unusual degree. So, as we have said, he tucked the things beneath his broadcloth and set out towards Twenty-fourth street in the darkness and the rainness. When he entered the lobby of the theatre he unbuttoned his coat carelessly and the slippers fell to the floor unnoticed. The head usher watched the Hartford humorist until he disappeared in box "A," and then, turning about, his eye caught something, and he peered downward with intent gaze.

"Hades and Harlem!" he muttered, "what's that?"

He walked over and pushed the object around with his foot, and the bookkeeper heard him say to the opera glass boy:

"See here, you take them moccasins back to the property man and ask him for the dressing gown that goes with 'em. If this is a joke tell him pleasantly that he is too obtusely obtuse, and that he is an overwhelming ass of superior quality. Tell him he is an ass, anyway."

Then the h. u. looked mad and spit three times in one breath and went inside to consult the thermometer over the ice chest.

The people poured in and the rain poured without, and the regular umbrella rack was soon packed to a suffocative degree. The opera glass hireling gathered the slippers to his arms. Then he looked at the rack just once, and with a regular pulse and normal temperature, and natural respiration, and in cold blood, he dumped the relics in a corner and softly placed the tops of seven dripping ginghams in the capacious heels. The fierce storm howled in the lonely streets, but the play went cheerily on within, and everything was lovely, until a man wandered from Box "A" into the lobby, and commenced to talk loudly to himself. It was Mark.

The chief usher approached him deferentially: "You are, sir, perhaps, looking for something?"

"Well," said Mark, laboriously, "I am under the impression that perhaps you are horribly correct."

"It might, sir, I presume, be a hat or a cane?"

"I will trust you with the most positive assurance that it is not," said Mr. Twain in his emotional way.

"I might, sir, I suspect, be of some service to you?"

The opera glass boy came in in time to hear Mr. Twain reply as follows:

"In this, a period of momentary weakness, I will confide in you to the extent of saying I have lost my slippers. I don't think they have gone from me forever, but it may increase your interest to learn that just now I am in a state of delicious, damned unpleasantness without them."

A ray of intelligence lighted up the usher's face and extended way around to the back of his neck. The opera glass boy was a picture of graveyard ghostliness.

"It's all right, Mr. Twain," said the former, "they're safe. Picked 'em up here an hour ago. John, you go out to the box office and bring in that fine pair of slippers that I left there to be returned to their owner. It will give me pleasure, Mr. Twain, to restore 'em to you in your box immediately, sir. We expected they would soon be called for, sir."

A few seconds later and John appeared with a bundle which he handled tenderly. He had wrapped the slippers up in heavy waterproof paper. The usher took the package and started towards the box, and there is a legend that at the same time precisely the boy John started in the direction of Eighth avenue.

* * * * * * *

Said Dan Frohman the next morning, "How did Mr. Twain regard the performance last evening?"

"In the note I received this morning," said Mr. Gillette, "he simply requests me to meet him this afternoon, and, as a personal favor, assist him in one or two assassinations which is planning. What in holy Yonkers does he mean?"

Box-office Politeness.

One night last week while Collier's Banker's Daughter was playing at the Grand Opera House, an *attache* of this paper had business with the agent of the company. He inquired for that gentleman of the man in the box office—a person by the name of McCoy, formerly, we understand, connected in a business capacity with the New York *Star*. This individual looked up superciliously above his eye-glasses, and after waiting a few moments vouchsafed a surly and unsatisfactory reply.

"Can you tell me where I can find the gentleman?" asked our representative.

"No," grunted McCoy.

"Has he been here to-night?"

"What's that to you?"

"Have you seen him this evening?"

"Don't know."

"Can you speak civilly?"

"No—yes. Who are you, anyway?"

"I come from THE MIRROR."

"MIRROR—MIRROR? Where is it published? Has it much circulation?"

Our representative felt sorry for McCoy, so he answered:

"Hum—I see; you can't read. Well, I'll take pleasure in sending you a primer and a copy of THE MIRROR to-morrow. After you've mastered the one you'll be able to read and appreciate the other.

This is a speciman of the fashion in which people who apply to the treasurer of the Grand Opera House are treated. Scores of complaints, reciting conversations of a similar nature, have been sent to us. Can managers complain if the public rebel when they place hogs and jackasses in charge of their box offices? Of the two animals the former is decidedly the pleasanter to encounter in the theatre, and if managers must keep a beast in the front of the house, by all means let us have a hog.

—N. F. Brisac, stage manager for Sara Bernhardt during her American tour, has been engaged to put on the stage at Montreal the patriotic drama of One Hundred Years Ago, now running in Paris under the title of The Patriot. The theme is taken from incidents in the American Revolution. Frank Lawler will play the principal character.

The Usher.

Mend him who can! The ladies call him, sweet.
In Ushering
—LOVE'S LABOR'S LOST.

Two large companies find themselves out of work and out of pocket this week. The closing of the Union Square and the end of Coney Island was but a matter of time. All the people engaged in the piece knew that. Nevertheless McDonald's injunction, whether got through legitimate dissatisfaction or as an excuse for bringing the career of the piece to a close, leaves the company in an unpleasant position. They have been paid, it's true, but they are not likely to find engagements for the balance of the season. By their contracts with Collier they were secured until next June. Cyril Searle had two excellent offers after he signed with Collier which he might have accepted—one to play a leading role in Felicia, the other to play good parts with Booth. Keeping faith with Collier, he declined these opportunities. How has he been rewarded? What would Collier have said had Searle left him in the lurch? He would have made a terrible noise, and Searle would have been looked upon with distrust by managers ever after. And it is very little different in the case of Rowe's wretched Smiff, which comes off Saturday night.

* *

Monday evening the following notice was pasted up in the green room of the Fifth Avenue:

> Owing to the failure of Smiff the season will close Saturday night.
> By order HENRY JARRETT,
> Manager.

Salaries were paid Tuesday and no further explanation offered the company, which had been engaged for nine months. Jarret went off to join his Fun on the Bristol party, leaving the unfortunate Rowe to face the justly irate people.

* * *

Alma Stanley called at THE MIRROR office Tuesday, and she actually cried with vexation at the way in which she had been beaten out of a season's work. "Mr. Rowe told us," she said, "that he had another piece ready if Smiff failed. That was a falsehood. I lost a year's engagement with the Fun on the Bristol company by my connection with this piece. I shall see Howe and Hummel and make Jarrett pay dearly for his folly, if that's what you call it. Ever since I've been in America I've been done by one manager and another, beginning with Leavitt and ending with Jarrett and Rowe."

* * *

What is a contract worth, anyhow? I know half-a-dozen actors who've been walking around Union Square all Summer with three contracts in their pocket. If nothing better turned up they'd fulfil the most desirable of the three and let the others go. And can you blame them when you think of the innumerable violations of contract on the part of managers? When the actor deals with an irresponsible manager he can only arm himself against bad faith by being irresponsible too. One thing is certain, contracts fail of their purpose, and until honor becomes a factor in theatrical agreements, such documents are entirely superfluous.

* * *

I doubt not that Collier was perfectly honest in his intentions. If he wishes to carry them out on that basis it is obviously his duty to make an effort to place the people who are thrown on their own resources through the failure of Coney Island. To do this would be novel and a good example to the others. Jarrett is an old offender. The shade of the Musical Phalanx still casts a cloud over his reputation. I fear the Smiff company can expect nothing from him.

* * *

Here's another on Stetson. He is said to have told a friend that he postponed the production of Strogoff Monday night because "one of the chief ushers had an *electric* fit."

—Next Monday evening those quaint sable twins, Birch and Backus, open their season at the San Francisco Minstrel Hall. Their company is thoroughly reorganized, and embraces some of the most prominent members of the burnt-cork profession. The old-time popularity of the veteran twain will ensure a successful season, if nothing else.

Howard Paul Interviewed in Bed.

Hearing that Mr. Howard Paul had arrived in New York on Saturday night in the *Britannic*, a MIRROR representative knocked at his door betimes on Monday morning, as the Alhambra manager is said to be an early riser and an indomitable worker. We found him in bed, and the floor around his couch was knee deep in journals from every quarter of the earth. He had evidently read himself to sleep the night before in several languages.

"Is it too early to talk?" we asked, picking our way through the piles of paper to a velvet couch.

"Certainly not; talk away. Have a cup of coffee to wet your sentences—to moisten your inquiries, as one may say?"

A bell was rung, and in a few moments Mocha and Intimidads appeared.

"What is the object of your visit to the United States?"

"What fellows you knights of the quill are. You always suspect people of objects. I required a rest, so run down to Liverpool, jumped on a steamer—think of no letters or papers for ten days, *mon cher*—and here I am. I thought of going to Italy, but Milan is a howling desert in August and Naples scorches even in September. The continental artistes are now all *en villagiatura*. After hard work in a London theatre a sea trip is a wholesome change. It is like leaving a perfume-laden air and sensuous delights for the fresh breeze of heaven and a glimpse of the stars. It does us all good to come in contact with natural beauty and leave the region of art now and then. The ballet, as done at the Alhambra, is a thing of beauty, no doubt, but Keats and I then separate—I don't want to jaw about it forever."

"Shall you look round the theatres here for talent?"

"Yes, I'll look round, and if I see anybody or anything adapted to the theatre I manage I'll make notes of he, she or it."

"What about the Alhambra Board of Directors—the fame of these gentlemen has reached America long since. The story is extant here that they are difficult to get along with, and that in the conflict of opinion the poor manager has a hard road to travel; how about that?"

"The life of the manager could not be truthfully described as a bed of roses. There is only one man on the Board, however, I shall never be able to work with, and that is a Mr. Sutton, the Chairman. He is a cold, dry person, narrow in his sympathies and utterly wanting in broad and generous instincts. Lord Beaconsfield once described Mr Roebuck as possessing a meagre and an acid mind. Sutton exactly fits the late Premier's phrase. He was formerly an insurance agent—I have heard that in early life he was a pawnbroker, but I do not know how true that is—but whatever he was or is, he is not the right man in the right place. An important theatre like the Alhambra should be controlled by a man of cultivated mind and far reaching sympathies. Sutton's mind is not attuned to music or literature, and he is one of the most unpopular persons I ever came in contact with He has a positive talent for creating dislike. What everybody thinks must be true, and from one end of the theatre to the other the mention of this man's name is received with a shrug of the shoulder. He is one of those unique, ungenial men that dogs and children avoid. If I were as unpopular as he my pride would not allow me to put foot into the theatre."

"How is it that a man with such an absence of artistic sensibility is selected as chairman of a large public company like the Alhambra?"

"You may well ask that. The gentlemen of the Board all pursue other occupations, and would not, therefore, have time at their disposal to look after theatrical affairs. Sutton's merit is that he has no business, understands figures, and is paringly economical. Now economy is a wise and good thing, and this quality has ensnared the Board. I have no doubt the directors have their own private opinion of their chairman, but they say, in effect, "He bosses the figures all right, and that's enough for us." But the Board should not forget that to produce good figures artistic excellence, sound judgment, quick enterprise, pluck and readiness in dealing with the public must not be underestimated. Sutton may foot up figures exquisitely—many clever clerks at $8 a week can do that—but if there are no figures to foot what becomes of Mr. Sutton? I doubt if any act of his ever brought one hundred people to the Alhambra; but after they have come he can tell to a fraction how much the house contained. It seems to me that the really clever business man is the one who induces the public to flock to the entertainment he offers. The figures then follow as a matter of course, and then Sutton comes in. In these days, especially in London, to stand one's ground one must desert the old, beaten track. New theatres are being built; new men are coming to the front, and competition next year will rage fiercely. Sutton's talent for figures will be nowhere unless great attraction is offered at the Alhambra."

"You have the reputation of being a man of wealth; why do you bother your head with management?"

"As far as bullion is concerned I do not dread the approach of winter, and I can keep a wolf from my door without the slightest effort; but I like an occupation that affords a field for enterprise. I'm an incessant worker, and can't help it. I'm frequently up and doing by 7 o'clock. I've given up all club life—which in London usually means night life way into the small hours—and I'm usually in bed by 11:30. That's how it is I can tackle my ink pot early in the morning."

"Shall you remain at the Alhambra?"

"If I can stand Sutton. I like the members of the Board. They are all courteous, pleasant gentlemen, and when they arrive at a just estimate of their chairman perhaps I can drive along comfortably. The Alhambra is a splendid property, and is largely patronized by Americans. It is almost as well known in New York as in London. On the steamer I came in I found almost every passenger had seen the Bronze Horse, and there are thousands of Americans who never visit London without dedicating a night to the Alhambra."

"Your ballets are superb, are they not?"

"Yes. We have nearly a hundred in the corps de ballet and de Gillert, Palladino and Pertoldi are the finest dancers in the world. They are all first class. Jacobi, the musical conductor, is perhaps the best writer of ballet music in Europe; Bertrand, the ballet master, is a man of ingenious and fanciful mind, and works like a slave with his young ladies."

"The Bronze Horse is a great success, is it not?"

"Both artistically and financially. I took the old story of the Cheval de Bronze, tilted it into Japan, and added melodies here and there by other composers. The original piece would not have been a success. It's too old fashioned, and the dialogue was inane beyond conception. The three bright spirits of the piece are Fannie Leslie, Alice May and Harry Paulton. The former is a dear little woman of genius in her way, the second is an admirable actress and a clever singer, while Paulton is the most unique and original comedian in England. He intends visiting the United States next year, and mark me, he'll be a distinct success. I foretold the failure of Toole in the United States before he started, as that excellent comedian requires studying, but Paulton has a quaint, odd, sulky, indescribable way with him that 'catches on' at once, and I notice the American visitors at the theatre always enjoy his quips. He acts as Mark Twain writes, if I may so express it. By the-way, what time is it?"

"Eleven o'clock."

By the Great Jones, I must get up! Have I talked enough? I have a thousand things I'd like to tell you, but as I have a breakfast appointment at the Union Club, I'm sure you'll excuse me."

"Certainly; good bye, and thanks."

"Oh, let me tell you THE MIRROR is greatly esteemed in London. I see it at all the theatrical clubs. It's considered a bright, snappy, independent paper, and is understood to be the correct and genuine organ of the dramatic profession. Good-bye—G—."

And Mr. Paul's head at that moment went plump into a huge basin of water, and the rest of the sentence was lost to posterity. In another moment THE MIRROR's representative was mingling with the rest of mankind in Union Square, and he thought, as he descended the stairs, that Mr. Paul was a cheery fellow with plenty of common sense, inexhaustible fertility of ideas, with his heart in his work, whether it is managing a theatre, conducting a journal or revising a play. It would be indeed hard if such fervent, outspoken, assertive natures did not make their mark. Mr. Howard Paul says exactly what he means.

Springfield's New Theatre.

[BY TELEGRAPH TO THE MIRROR.]

SPRINGFIELD, Ohio,
Aug. 30, 1881.

To night the Abbot English Opera company opened their season in the new Grand Opera House in this city. Miss Emma Abbott in Maritana—supported by a company of undoubted excellence—appeared in fine style, and was frequently and rapturously encored by an audience composed of the beauty, wealth and elite of the Ohio cities. Abbott pronounced the Grand one of the handsomest, finest and best arranged opera houses in America. The theatre is owned by John W. Bookwalter, Democratic nominee for Governor. At the end of the second act Mr. Bookwalter was called before the curtain, and gracefully bowed in response. The opening of the Grand may be correctly called the greatest social and dramatic event of Springfield's history. J. F. L.

From 'Frisco.

A gentleman belonging to the company, partly composed of Wallack's people, now playing in San Francisco, writes us an interesting letter, which touches upon several topics that have recently been the subject of extensive newspaper discussion. In the course of this communication he says:

"We have followed up with Diplomacy the extremely favorable impression we were fortunate enough to create on our first appearance here; and we are now playing The Stranglers of Paris, a piece of the most pronounced melo-dramatic type, and full of the most blood-curdling situations, to a very large business. Our success here has been sufficient to warrant our remaining four weeks longer than we originally intended, so that it will be towards the end of September before we see the hospitable Union Square again.

"Theatrical matters are pretty dull here now, and Charlotte Thompson, at the Bush Street, is doing so indifferently that, with with the California closed, and no apparent likelihood of its early reopening, Maguire seems to have it all his own way at the Baldwin. By the way, my faith in his invincibility as a manager is beginning to be unbounded.

"It is hardly a fortnight since it was current reported here—and not only reported, but believed—that he was about to be removed from the theatre, and Mr. Amory Sullivan substituted as manager.

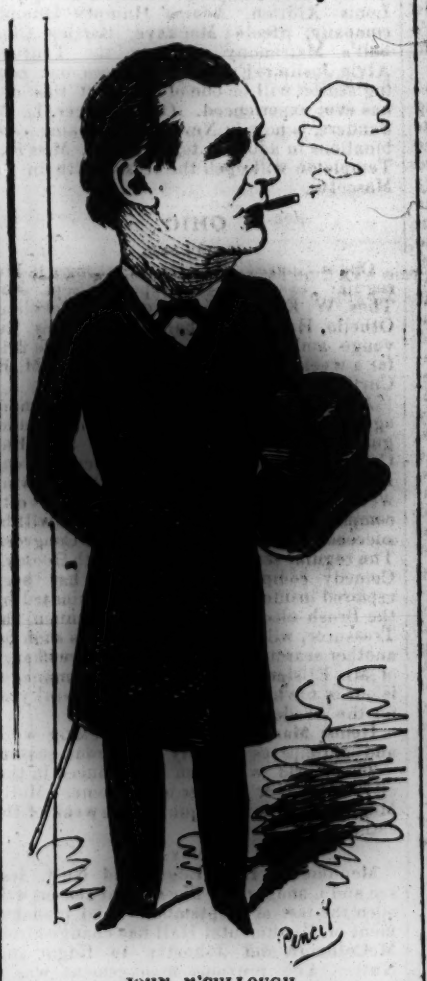
"The latter told me so himself, and showed Tearle and myself what purported to be an agreement between Baldwin and himself, in which he was to have the theatre from the 29th inst., and stated that he had paid a year's rent down, and had backers with $6,000,000. This, it appears, was all a falsehood, concocted to blind his creditors and enable him to raise enough money to get quietly out of the city, for it was not until he had been twenty-four hours on his journey that his absence was discovered by his landlady.

"Now Maguire is more firmly ensconced than ever, and by all accounts has succeeded in making Baldwin agree to far more advantageous terms than have hitherto existed.

"In addition to this, we have not since our arrival played to anything like bad business, with the exception of one week, when, by some mistake, Maguire consented to produce a very weak drama called Adolphe Chalet. The ostensible author of which—Mr. George Ciprico—I am led to understand, took out his royalty in free passes, and even then couldn't succeed in giving any comfort to the front of the house or enthusiasm to the audience. I have now told you all the news, except that we have been most hospitably received here, and but for a little too hard work occasionally, would have nothing to complain of."

That part of the foregoing letter which relates to Amory Sullivan and his connection with the lease of Baldwin's, puts a view on the matter which is slightly different to the story told by Sullivan himself. Probably not until further facts are made public will our readers be able to determine the true rights and wrongs of the case.

Our Picture Gallery.



JOHN M'CULLOUGH.

See what a grace is seated on his brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury,
New lighted on a heaven-kissing hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.
—HAMLET.

Professional Doings.

Nelse Waldron will build Wallack's new stage.

—Rose Stella, late of the Soldene Opera Troupe, is in the city.

—Steele Mackaye will produce A Fool's Errand in Philadelphia.

—Gillette goes on the road with The Professor early in October.

—Agnes Leonard is in town, and is stopping at the Everett House.

—Gus Williams has met with success at Detroit in his new piece, Kaiser.

—T. W. Keene and Fred Ward will play against each other in St. Louis.

—A souvenir is being prepared for the hundredth performance of The Professor.

—Mr. and Mrs. Clinton Hall are in the city, after spending the summer at Oceanic.

—James H. Hardie, of the Huey and Hardie combination, was in the city this week.

—Professionals are fast disappearing from the Square—joining their respective combinations.

—Fred de Belleville is winning golden opinions from the Chicago people in Daniel Rochat.

—Willie Seymour is soon to assume control of the Madison Square Theatre stage department.

—Haverly's new Chicago Theatre opens on the 12th inst.

—Charles L. Davis has got another 22-karat $36,000 solitaire.

—Charles B. Welles joined the stock company at the Chestnut Street Theatre, Philadelphia, this week.

—Harry Crisp saved the life of a man by drowning in Lake Michigan last week, and got a good ducking for it.

— Fred Burgess has been engaged as chief doorkeeper and general advertiser of the new Windsor Theatre, Boston.

—Fanny Wood is playing M'liss at the National Theatre, Chicago, this week. Injunctions and things are in order.

—Fred Ross, a capable young juvenile man from Baldwin's Theatre, San Francisco, arrived in the city on Friday night.

—Mr. E. M. Roberts, of Cincinnati, formerly stage director, is now the acting manager of the Ellsler-Couldock company.

—Herne's Hearts of Oak follow Baker and Farron at the Windsor next week under the capable guidance of Frederick W. Bert.

—Giles Shine writes us that himself, Thaddeus Shine and Lavinia Shannon are engaged this season with John E. Owens.

—C. B. Bishop and Haverly's Widow Bedott party arrived in the city last week, after quite a successful tour of the Pacific coast.

—John T. Malone leaves the city on Monday next to join Frank Mayo's company, which opens in Providence on the 9th inst.

—Genevieve Ward follows Coney Island at the Union Square in Forget-Me-Not, and Joseph Jefferson comes after her in The Rivals.

—A. L. Wilbur and Gustave Frohman are equal partners in amusement enterprises. They anticipate a successful season with The Mascotte.

—Marc Klaer, of Louisville, who will act in a business capacity with one of the Madison Square travelling companies this season, is in town.

—Miss Georgia Cayvan, who is Summering with friends at Camp Gumption, Vermont, will return to the Madison Square Theatre next month.

— Tony Denier's pantomime organization is in Danville, rehearsing. Business manager Hildreth writes that they have got "a splendid show."

—Hazel Kirke is to be produced in London, but just when and where is something that Dan Frohman has locked up in his own mysterious bosom.

—Mr. John R. McLean, editor of the Cincinnati *Enquirer*, and one of the most liberal patrons of amusements in the West, is at the Fifth Avenue Hotel.

—Gustav Amberg, of the Thalia Theatre, who has been in Europe for some time past engaging talent, brought over nearly one hundred people this week.

—Frank Mayo carries between thirty and forty people this season. Frank has got to do a ponderous business to make his wallet anyways "active" at the close.

—W. A. Edwards, a well known San Francisco agent, has been appointed advance agent for Nick Roberts' Humpty Dumpty U. S. Minstrels—a judicious selection.

— Frank Mayo, in another column, corrects the date for which his company is called together for rehearsal from Sept. 5 to Sept. 8, at the Providence Opera House.

—Charles Frohman, prominent for a year or two past as the manager of Haverly's Mastodons, will next season direct several companies from the Madison Square Theatre.

—Huey and Hardie's Child of the State combination will shortly open at the Windsor Theatre. Mr. Hardie informs us that his new play, The Coralean, is nearly ready for production.

—A Boston actor is reported to have a collection of over six hundred hair-pins which he picked from the heads of different professional ladies. He has them all labeled with names, dates, etc.

—Annie Pixley left the city on Sunday night for Columbus, where she opened in M'liss, Monday, to a $500 house. The piece written for her by George H. Jessop did not seem to strike the lady's fancy.

—Rossi's company is now complete. It embraces the names of Constance Hamblin, Louise Muldener, Carrie Turner, Mrs. H. A. Weaver, Mrs. E. A. Eberle, Milnes Levick, H. A. Weaver, Leslie Gossin, E. A. Eberle, Charles Kent, F. L. Wise.

—The hundredth night of The Professor is approaching, and, of course, will be duly commemorated. Owing to its success, Mr. Frohman tells us, it will be kept on the boards until further notice, and Mrs. Burnett's play of Esmeralda has been indefinitely shelved.

— Our Paterson correspondent, referring to the appearance of Whitney's Felicia combination, says of Georgia Knowlton, who played Dolores: "She made a most marked and decided hit in the part, and Sara Jewett must look to her laurels in any city where she is to be followed by Georgia Knowlton."

—Horace McVicker and a shark had a brief—phenomenally brief—dispute over the right to a certain tract of water in Long Island Sound a few days ago. Horace was dragged ashore and placed under the shade of a clam shell, where an examination showed his condition to be: Pulse, 208; respiration, 2; temperature in the high nineties.

—The Hanlon Lees combination, lately arrived from England, will appear at the Park Theatre Saturday evening, 10th inst., in their great dramatic and acrobatic absurdity, Le Voyage en Suisse. Extensive preparations have been going on for some time past on this production, and the mechanical adjuncts are said to eclipse those generally used in spectacles, although the piece is of a totally different character. It is expected the Hanlons will occupy the Park the greater part of the season, for New York is on the tip toe of expectation over the advent of this wonderful bagatelle.

—Charles A. Morley, manager of the Chestnut Street Theatre, Philadelphia, seems to be the American playwrights' friend. He proposes to give preference to productions by American authors over those of foreign, and if meritorious will produce them. This is a step in the right direction, and we hope to see his example followed by other managers. We have as much material here and just as capable writers and dramatists as in any other part of the world, and Mr. Morley will win fame and prestige by taking the initiative in this important matter. We understand Mr. Wallack is going to pay more attention to the works of native authors hereafter, and will probably open his theatre with an American play. At least it is so rumored, and we hope it is true.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

or anything else. Joseph J. Levy, the manager, knows his business, and no entertainment ever given here was better handled or gave more general satisfaction.

NEW YORK.

ELMIRA.

Opera House (William E. Bardwell, manager): Denman Thompson is billed to appear here 8th, and so is Collier's Banker's Daughter. Haverly's European Mastodons 10th.

HORNELLSVILLE.

Rogers-Palmer Graham Around the World company came Aug. 27 in My Sweetheart to a large audience.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Clarke Gaylor combination are billed to appear in Connie Soogah 31st. Simmons and Mower's Uncle Tom Sept. 1 and Deacon Crankett 9th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The following is a list of bookings: Holman's English Opera company produce Olivette August 29, Tourists 6th, Miner and Booney combination 8th, Joe Jefferson 9th.

Items: Manager Sweet has made many improvements in the Opera House, and it will be formally opened 6th with The Tourists. One hundred and fifty new opera chairs have been put in.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Barry and Fay's combination appeared in Muldoon's Picnic 26th and 27th, and the house was crowded to suffocation. The performance was highly commendable. Booked: Cal Wagner's Minstrels, 29th; Needles and Pins, 30th and 31st; Coonie Soogah Sept. 1, 2 and 3.

Grand Opera House (Joseph Gobay, manager): Booked: Vokes Family, John McCullough, Mary Anderson and all of the principal traveling combinations. The coming season will be the most brilliant in the history of the Grand.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): An audience which crowded every nook and overflowed into the lobby assembled on the 25th, the attraction being Barry and Fay's conceit, Muldoon's Picnic. Laughter and applause reigned supreme during the evening, which, for a wonder, was deserved. Our townsman, Happy Cal Wagner, held the attention of his many friends on the evening of the 27th. Cal is a good fellow, but I really can not see why he inflicts such a lot of bad people upon a long-suffering audience. Old jokes, bad gags, bad performers, bad everything (except the audience, which was a large one), reigned supreme. Booked: Clarke and Gayler's Connie Soogah company, 29th and 30th; Lehnen's Uncle Tom fiends, 2d and 3d.

Items: The avant courier of the grand theatrical army already commenced visiting us, and ere long each evening will have its entertainment. For the benefit of advance agents and managers a few words in regard to our city may prove acceptable. The city has a population of 60,000; in addition it has two populous suburbs, with street cars running every moment to and from the city, so that managers can count upon about 70,000 people from which to draw audiences. There is one opera house at present (but ere long there will be two), which is centrally located and handsomely appointed and furnished. Bill boards, capable of accommodating 6,000 sheets of paper, are conveniently situated at divers points. An efficient corps of men attend to properly distributing lithographs, hangers, posters, etc. The city has two morning papers, the *Courier* and *Standard*; two evening papers, the *Journal* and *Herald*, and three Sunday morning papers, the *Courier*, *Times* and *Herald*. The dramatic critics are as follows: S. Gurney Lapham, of the Sunday and Daily *Courier*; Charles S. Sherlock, *Morning Standard*; Col. E. T. Goodrich, *Evening* and *Sunday Herald*. The *Evening Journal* has no regular critic. The papers are conducted fairly, and are willing to aid a deserving combination by liberal press notices. A well advertised company is pretty sure of drawing from $250 to $1500, according to worth and advertising. Syracusians are conservative, and hold fast to old friends, yet the average theatre-patronizer is well posted in regard to the merits of a company, and unless the dramatic papers speak well of the entertainment are liable to turn a cold shoulder. THE MIRROR has a large number of subscribers here, and sways public opinion immeasurably. During last season but few combinations did bad business. Most of those were either mismanagement or had a bad reputation. Phil H. Lehnen is the well-known manager of the place. The following is a partial list of coming attractions: Tragedy Stars—John McCullough, Thomas W. Keene, Lawrence Barrett, Fred Warde, Frank Mayo, Mary Anderson, Henrietta Vaders and Rossi. Comedy Stars: Joe Jefferson, John E. Owens, John T. Raymond, W. J. Florence, Den Thompson, Neil Burgess, Sol Smith Russell, J. K. Emmett, Baker and Farron, Robson and Crane, M. B. Curtis, Gus Williams, George S. Knight and Lotta. Emotional, Sensational and Society Stars: Aldrich and Parsloe, Barney McAuley, John A. Stephens, Oliver Doud Byron, Buffalo Bill, Frank Mordaunt, Rose Eytinge, M'lle Rhea, Maggie Mitchell, Kate Claxton, Jane Coombs, Jennie Lee, Annie Pixley, Genevieve Ward, and many others. Dramatic Combinations: Brooks and Dickson's World, J. M. Collier's Banker's Daughter and Coney Island, or Little Ethel's Prayer, all of Bartley Campbell's attractions, all of Haverly's dramatic combinations, Hill's All the Rage, both Mackaye's and Mallory's Hazel Kirke, Hoey and Hardie's combinations, Gulick's Furnished Rooms, Spiller's After the Opera, Mrs. Everett's Ruth, an American Wife, Herne's Hearts of Oak, Lingard's Stolen Kisses, with a numberless raft of smaller fry. Comedy attractions: Vokes Family, Salsbury's Troubadours, Goodwin's Frolicques, Fun on the Bristol, Mitchell's Pleasure Party, Edouin's Sparks, the Harrisons in Photos, Palmer-Graham-Rogers party in My Sweetheart, Smith and Mestayer's Tourists, Hooley's Birds of a Feather. English and Comic Opera Cos.: Strockosh, Hess, Ideals, Mahn, D'Oyle Carte's Patience, The Acme, Emma Abbott, Emily Melville, Wilbur's, Evangeline, with a large number of "fly by nights." Grand Opera and Concert: Mapleson Opera company and Carlotta Patti. Burlesque and Variety: Rice's Surprise Party, both of Leavitt's combinations, Tony Pastor, Hyde and Behman, Miner's Pat Rooney, Uncle Tommers by the dozen, Barry and Fay's Muldoon's Picnic, and about ten little "fakes" to fix up "off nights." Minstrel combinations: Haverly's combinations, Leavitt's, Barlow, Wilson, Primrose and West, Sam Haynes, Happy Cal Wagner, Carncross, with one or two white faced minstrels. Pantomime Troupes: Tony Denier's, Nick Roberts', Geo. H. Adams, and Maffit and Bartholomew's. Uncle Tom's Cabin: Lehnen's Uncle Tom's Cabin. Lack of space debars a longer list. Manager Lehnen has already booked about one hundred combinations who will occupy some one hundred and fifty nights. Numberless others are constantly applying for dates, showing that Syracuse will have a busy and eventful season.—In resigning the position of Syracuse correspondent of THE MIRROR, which I have held for two years, I wish to publicly thank Manager Lehnen and his corps of assistants for many favors received at their hands.—John M. Hickey, advance for Connie Soogah, is in the city. Robert McGurke, formerly the genial proprietor of Wieting's Opera House, left the city with Healy's Hibernian Minstrels, having accepted an engagement with the company in his "prop"-er person.—Darwin Truss, who served in connection with the theatrical business some time since, has returned to his former position with Manager Lehnen. Hereafter genial Truss will preside in the box office.—A family of five perple, called the Pabpst Family, are really clever musicians. It is understood that they will take the road as a concert company The family are natives of our city.

TROY.

Griswold Opera House (S. M. Hickey, manager): This theatre during the Summer months has been thoroughly renovated and put in good shape under the personal supervision of S. M. Hickey, the manager, who has spared no expense to make the theatre pleasant and attractive. The Vokes Family opened 29th for three nights. Brooks, Dickson and Clapham's Minstrels come Sept. 2 and 3; Frank Frayne, 16th and 17th; Mary Anderson, 26th.

Rand's Opera House (Preston and Powers, managers); Closed.

Grand Central Theatre (Kreamer and Gray, proprietors): This theatre opened 29th with a variety company. S. C. Keeler is stage manager and A. E. Gaylord leader of the orchestra. The management make a mistake in increasing the prices of admission.

NORTH CAROLINA.

CHARLOTTE.

The following companies have already been booked for the coming season: Fay Templeton, John E. Owens, Thos. W. Keene, Milton Nobles, Gus Williams, Willie Edouin's Sparks, Sol. Smith Russell, Tony Denier's Humpty Dumpty troupe, Comley-Barton's Opera company, R. M. Hooley's combination, Denman Thompson, Around the World combination, Frederick Warde, Furnished Rooms, Miss Annie Pixley, Nick Roberts' H. D. company, Oliver Doud Byron, Galley Slave company, Banker's Daughter, Louis Aldrich, Adams' Humpty Dumpty company, Steele Mackaye, Bartley Campbell's Matrimony company, the Tourists, Alvin Joslin. From appearances our coming season will be one of the finest this city has ever experienced. Our manager, L. W. Sanders, is now in New York, booking combinations in addition to the above. Miss Fay Templeton will open the season 12th in the Mascotte.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): The regular season will be opened Sept. 5 by Thos. W. Keene, who appears in Richelieu, Othello, Hamlet, Richard III., Fool's Revenge and Macbeth. They meet here 29th for a week of preparatory rehearsal. M. B. Curtis in Sam'l of Posen 11th.

Academy of Music (John A. Ellsler, manager): A "preliminary season" will be inaugurated Sept. 1 by the Barry and Fay Comedy company in Muldoon's Picnic. Tony Pastor returns for five nights of the following week, beginning 6th. Sprague's Novelty company are booked for the 12th, and will be succeeded by Col. Wood's Electric Congress. The regular season there opens with Hooley's Comedy company. The house has been repaired inside, and will be illuminated by the Brush electric light. Mr. Shannon, the Treasurer, will continue to act as such for another season, and will have entire charge of Mr. Ellsler's interests when the manager is out of town. We predict a successful year for the Academy.

Items: Manager Hanna is looking well, and anticipates a highly prosperous season.—The World will soon be produced in this city.—Manager Ellsler is at home.—Molly Maguires at the Comique for the week of the 29th.

SIDNEY.

Monumental Hall (Edgar and Nutt, lessee and managers): The regular season will open the last of September. The management of Monumental Hall has changed from McCollough and Johnston to Edgar and Nutt. The previous management was a good one and fully equaled the most sanguine expectations of the people who were sorry to hear of the change. Since the change must be none could ask for a better. Edgar and Nutt are both well up in the business.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): B., W., P. & W.'s Minstrels 24th to fair business. The performance from beginning to end was greeted with abundant applause. Cora Van Tassel Sept. 2 and 3; Lillian Cleves, in only a Farmer's Daughter, 5th; Bartley Campbell's Galley Slave, 8th, and Holman's English Opera company, 10th.

COLUMBIA.

Opera House (J. H. Zeamer, manager): This house, just from the hands of the carpenter and painter, was well filled Aug. 27 to see the Rentz Minstrels. Booked: Mrs. Howard in Uncle Tom's Cabin Aug. 31, Nick Roberts' Humpty Dumpty 6th, Galley Slave 7th, George H. Adams' Pantomime company 29th.

EASTON.

Opera House (W. M. Shultz, manager): The season opens Sept. 5 with Oliver Doud Byron in Across the Continent.

HONESDALE.

Liberty Hall (J. W. Kesler, manager): Booked: Sept. 8, Madame Rentz's Minstrels.

Item: Sells Brothers' Circus showed on flats 27th to full canvas; good show, good talent.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): B., W., P. & W.'s Minstrels opened the season 20th to good business. The company is a strong one, and the whole performance was first class. The burlesque on Olivette is remarkably funny. Madame Rentz's Minstrels on the 26th drew an audience that was more noticeable on account of the absence of females than for its size. The dizziness of the Rentz show has disappeared, and there has been nothing in the way of talent or originality introduced to replace it, and now the show is certainly very bad, one of the few redeeming features being the comicalities of Arthur Johnson. Shows booked are Mrs. Howard's Uncle Tom, 30th; C. L. Davis' Alvin Joslin, Sept. 1; Nick Roberts, 5th; Galley Slave, 6th; Holman Opera company, 8th; Rice Surprise Party, in Mascotte, 13th; Hickey's Connie Soogah, 14th.

NEWCASTLE.

Opera House (R. M. Allen, manager): The first play of the season, Uncle Tom's Cabin will be produced by Draper's combination 1st, Annie Pixley follows 7th.

READING.

Grand Opera House (Geo. M. Miller, manager): C. L. Davis 3d, to be followed by George Clark's Connie Soogah company. Only a Farmer's Daughter, Nick Robert's Specialty company, &c.

Academy of Music (John D. Misher, manager): B., W., P. and W. gave a first-class musical entertainment to a very large house Aug. 23d, to be followed by Jarret and Palmer's Uncle Tom's Cabin 1st and 2d. Nat Goodwin, Mr. and Mrs. W. J. Florence, The World, &c.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Opened for season Aug. 25 with Jarrett and Palmer's Uncle Tom. The company is a strong one and played to an immense house. Standing room being all taken up at eight o'clock, Manager Osler was compelled to close the doors. Coming: Oliver Doud Byron, Only a Farmer's Daughter and Olivette.

TITUSVILLE.

Parshall Opera House: The season was opened here Aug. 23 by Draper's Uncle Tom's Cabin company to fair business.

WILLIAMSPORT.

Academy of Music (Abner G. Elliot, proprietor): 26th Jarret & Palmer and the Slavin Consolidation, under Manager J. D. Mishler, to a large audience. The performance was received with unmistakable satisfaction.

YORK.

Opera House (E. W. Spangler, secretary): On the 24th Anthony. Ellis and Hathaway's variety played to a very good house. The show is good, but the street parade is both useless and discreditable. B., W., P. & W. appeared on the 27th to a good house. A fierce local political contest and President Garfield's impending death alone prevented a jam. It is unquestionably the strongest troupe that ever visited our city.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): The opening of the season was inaugurated by Leavitt's Gigantean Minstrels before a large audience, 24th. The company is large and consists of many "old timers." The only redeeming features of the entertainment were the grotesque act of Seaman, Somers and Girard Brothers, and the musical team, Wood, Beasley and Weston Brothers. Receipts, $459. Haverly's N. M. Minstrels, 25th, to a still larger audience, giving great satisfaction. Receipts, $600, and people turned away.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Haverly's New Mastodons opened the season 29th to fair business. The following combinations are booked for September; Our College Boys Comic Opera company, 1st; Fun on the Bristol, 2d; Rial's Humpty Dumpty, 5th; Slave's Dream combination, 12th.

Items: Manager Jameson is booking a large number of first-class attractions. Business in town was never better; money is plenty, and there is every indication of a prosperous season.—Manager Jameson has canceled his contract with Col. Robinson's Humpty Dumpty, booked for 16th. It is a good date for a strong combination.

TENNESSEE.

MURFREESBORO.

The Opera House here has changed hands again for the fourth time in about one year. Messrs. Hirsch and Landsberger have become the lessees, and will endeavor to present the best attractions on the road. Johnston and Miller's Operatic Comedy company will open the regular season 7th and 8th. Booked: Tony Denier 26th, M. B. Curtis 29th.

TEXAS.

BRENHAM.

Grand Opera House: The following attractions are booked thus far this season: Gus Williams, Johnny Thompson, Tony Denier, Sam'l of Posen, Daly's combination, Fred Warde, Rentz-Santley Minstrels, Palmer-Graham combination, Ada Gray, Steele Mackeye's company, Hazel Kirke, Corinne Merriemakers, Powers' Galley Slave, Vokes Family, Alvin Joslin, One Hundred Wives, Oliver Doud Byron.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Fay Templeton's combination commences here Sept. 1. Frank S. Chanfrau and wife are booked for the early part of October.

NORFOLK.

The coming season in this city promises to be a most brilliant one. From the present outlook a greater number of companies will visit us than during any season since the war.

Van Wyck's Academy of Music will open Aug. 31 with Anthony, Ellis and Hathaway's long-titled show.

Item: The scenery of the Academy of Music has been repainted, and the Opera House will be much improved before the opening night, 15th.

RICHMOND.

Theatre (W. T. Powell, manager): The preliminary season opens Aug. 29 with Anthony, Ellis and Hathaway's Humpty Dumpty, to be followed by the Fay Templeton Opera company, 2d and 3d; Barlow, Wilson, Primrose and West Minstrels 7th; Haverly's Mastodon Minstrels 12th and 13th, and John E. Owens 15th, 16th and 17th. The regular season will commence 28th with the Hoey and Hardie combination. Many fine attractions have been booked.

Comique (W. W. Putnam, manager): Business good. Wm. H. Smith and wife, the Hagan Brothers and Fannie Volade open 29th. Voss Morris and the English Blondes closed 27th.

WEST VIRGINIA.

WHEELING.

Rice's new Evangeline company will be the opening attraction of the season at the Opera House Aug. 30.

WISCONSIN.

MILWAUKEE.

The Thomas concerts at Schlitz's Park, for the week of 22d, have drawn a nightly average of three thousand people. The music was most melodiously rendered. Manager Nunnemacher secured a good thing in them and many thanks for the fine entertainments were bestowed upon him by the public. Both theatres are making elaborate preparations for their openings, Sept. 5.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, lessee and manager): This popular establishment opens the regular season Sept. 2 with The World, to be followed rapidly by Sol Smith Russell, Deacon Crankett, Collier's Banker's Daughter, Lotta, Powers' Galley Slave co., Florences, Baker and Farron, B., W., P. & W.'s Minstrels, N. C. Goodwin, Joe Murphy, Genevieve Ward, Vokes Family, My Partner, Danites, The Jollities, J. S. Clarke, Leavitt's Gigantean, Barry and Fay, Big Four Minstrels, Jarrett and Rowe's Uncle Tom, Hundred Wives, W. H, Lingard, John A. Stevens, Lillian Cleves, Hearts of Oak, My Geraldine, After the Opera, Haverly's attractions, Hague's Minstrels, Harrisons, Jay Rial's Humpty Dumpty, Corinne Opera company, Gulick's Furnished Rooms, Rose Eytinge, Mrs. G. C. Howard, Two Medallions Opera company, Leavitt's Specialty company, Hermann, Tony Pastor, Legion of Honor company, Rentz-Santley combination, Miaco's company, Thomas Keene, Marie Prescott, Spiller's Rooms for Rent, Helen Potter, Hi Henry, G. E. Stevens' Uncle Tom, the Troubadours, Denman Thompson and Frederick Paulding.

Academy of Music (Joseph Kneeshaw, manager): Booked: Sept. 1, 2 and 3, Kate Glassford; 5th, Needles and Pins; 19th, Florence Gillette.

TORONTO.

Grand Opera House: O. B. Sheppard manager): This house opened for season Monday 22d to a large and enthusiastic audience, when The World was produced for the first time in this city. The company and play were both a grand success and the scenic effects superb. Business was large for the remainder of week, and Manager Sneppard has induced the combination to remain the first three nights of next week. Balance of week Deacon Crankett.

Royal Opera House (J. C. Conner, manager): Ada Gray and company opened this house Monday 22d in the play of East Lynne, Miss Gray in her favorite role of Lady Isabel. Large audiences were present during the week. Miss Gray was repeatedly called before the curtain; 29th Kate Glassford and company in Led Astray and Camille. Balance of week Needles and Pins.

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Romantic drama,
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MY GERALDINE

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The grand realistic production
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THE GREAT SPECTACULAR DRAMA,
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Sale of seats now progressing.

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—Agents fresh from the counting room and grocery store are making their appearance in unsavory numbers on the Square, and are offering their services at from $15 to $25 per week—which sets the old and experienced agents to thinking and cussing. There's blood in the air!

—Carlotta Parker, a native of San Francisco, daughter of Mrs. Lizzie Parker, at one time a celebrated opera singer, now residing in the above city, has been secured by Edouin and Sanger for the Sparks Combination. Miss Parker is said to possess much dramatic and lyric ability.

—Clifton W. Tayleure has completed a new drama founded on life before and after the war. It has a Northern hero, and a Southern hero; a Northern heroine and a Southern heroine; yet does not touch upon the passions engendered by the civil strife. Tayleure thinks it is a small gold mine.

—Rossi will sail from Havre for this country September 17. We learn from C. A. Chizzola, his manager, that he will be accompanied by Signor Allessandro Salvino, son of the distinguished Italian tragedian, who visits this country in care of Signor Rossi, on an investigating tour, to learn the language, and get an insight into our commercial system.

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PREMIERE DANSEUSES.
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HAZEL KIRKE,
I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.
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WAVERLY THEATRE,
Cor. Court & Remsen Sts., Brooklyn.
For the week commencing
MONDAY, AUGUST 29, 1881,
First production of the new society play,
ROBERT CHURCHILL,
A drama of thrilling interest, by S. BIENENSTOK, of St. Louis, interpreted by the following superb cast, under the direction of
MR. WELSH EDWARDS.
ROBERT CHURCHILL..JAMES E. NUGENT
REGINALD..... .....S. C. TAVERNIER
LORD AUGUSTUS MANDEVILLE....
WELSH EDWARDS
PRENTISS CARRINGTON.....GEO. GASTON
SIR GLADWOOD.....HARRY GALE
CONSTABLE.....MR. EYLING
SERVANT..... .....P. COYLE
MARGARET.....IDA VAN COURTLAND
MRS. CHURCHILL.....ANNIE ALLISTON
BEATRICE.....LAURA ALBERTA
LADY DORA PERCIVAL....NELLIE JONES

OPINIONS OF THE PRESS.
[N. Y. Herald.]
"Robert Churchill" is the title of a society drama written by S. Bienenstok, of St. Louis, Mo., which was presented in public for the first time last evening, by the above cast, at the Waverly Theatre, Court street, Brooklyn, under direction of Welsh Edwards. The plot, which is simple, is replete with moral incident, and portrays the varied emotions of love, jealousy and deception. The lines are frequently effectively written, and well read called forth deserved applause. The piece, though smooth, lacks dramatic power, but as it is the first effort of the young author it may be improved by the infusion of a little more life in some of its situations. The play is well mounted. The acting of Mr. Nugent, Mr. Gale, Mr. Edwards, Mr. Tavernier and of the Misses Van Courtland and Jones was deserving of commendation. "Robert Churchill" will be given each evening during the present week at the Waverly, and arrangements are being made to reproduce it in this city.

[Brooklyn Eagle.]
The play at the Waverly, last night, "Robert Churchill," was favorably received. It is a society drama, probably because it set out to interpret some of society's ways. The story includes a little intrigue, a good deal of love and jealousy, with, as might be expected, a considerable amount of deception. The plot reveals the emotional elements in a manner calculated to please the listener on account of its smoothness, its simplicity, and, in fact, its adaptation to circumstances too commonly understood, and familiar to everybody as to be readily comprehended. *Robert Churchill* is a young man, who, from being first easily led into the paths of questionable pleasure, has become the slave of the gambling passion to an extent that not only submerged himself, but as is not unusual, involved the comfort of his relatives. The love part of the story becomes as much mixed as does the life of a gambler. The game, which occasionally seems to place the stakes within the grasp of the loser, is lost, and there is a transfer of attachments and affections which helps out the little surprises of the play. The author of this drama is S. Bienenstok, of St. Louis, Mo., and he is to be congratulated upon the successful reception of his work at the Waverly last evening. The audience was sufficiently large and enthusiastic to be encouraging, and the piece will undoubtedly draw a good house for the remainder of the week. Of the players it is only necessary to say every one appeared to be conscious of a share of responsibility for the result of the performance, and that is praise enough.

[N. Y. Star.]
"ROBERT CHURCHILL" AT THE BROOKLYN WAVERLY THEATRE.
Another chapter was added last night to the dramatic tome which is in progress of compilation in this country by native authors. This chapter—"Robert Churchill," a stirring society play—was presented to the public in the Waverly Theatre, Brooklyn, by Siegfred Bienenstok, of St. Louis, the latest aspirant for name and fame as a play-wright in this already crowded field of literature. The play was superbly set, and in that particular there were but few who could justly find fault with it. The audience was large and appreciative. From the first scene until the close they gave an attention which inspired the actors and actresses to a full and proper exemplification of the character assumed. "Robert Churchill" is a work which will compare favorably with many of the society plays that have gained the good-will of the average theatre goer; while in the language used it is immeasurably superior to many of them. In many scenes the situations were such as to give an intimation of the dramatic powers possessed by the author, which, fostered and brought out by a more intimate knowledge of "stage business," will place in his hands a tool yet wanting to make perfect his work. Closing the first act with a scene that was intensely dramatic, the audience gave an applause which was well merited, and prepared the cast to carry out successfully the more intricate scenes of the following acts. Of the cast, the young lady, Ida Van Courtland, as the American ward, was most acceptable, being well sustained by the sister of the hero, Laura Alberta, as *Beatrice*.
For dates and terms address A. HENRIQUES, this office.

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WHO IS HE?
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OFFICE OF HAWES' OPERA HOUSE, BRIDGEPORT, CONN., Aug 22 1881.
Notwithstanding two strong companies played here immediately preceding, Col Robinson's Humpty Dumpty Co. showed at the Opera House, on the 20th inst., to a full house. They gave a good entertainment. We shall be pleased to book them again at any time. HAWES & KEELER, Managers.

NORWALK OPERA HOUSE, Aug. 23, 1881.
In the face of immense opposition and a liberal circulation of scandalous hand bills, distributed by a competitive showman, Col Robinson's Humpty Dumpty Co played at the Opera House last night to a packed house. The entertainment was first-class in every particular, and highly appreciated by the large audience, amidst great applause. I should be pleased to book the company again at any time. S. K. STANLEY, Manager.

DANBURY OPERA HOUSE, Aug 24th, 1881.
Col Robinson's Humpty Dumpty Co played last night at the Opera House, to the largest audience of the season. The show was an extremely good one, and everybody seemed well pleased. J. S TAYLOR, Manager.

DANBURY, Aug. 25, 1881.
Col. Robinson: Enclosed please find certificate, which I sign with pleasure. We were all happily disappointed in your large receipts directly after another Humpty Dumpty had played the town. The entertainment given by your party gave excellent satisfaction to our people, and I have no doubt you will meet with a like generous reception wherever your people may go.
Yours, truly,
J. S. TAYLOR.

The Danbury News man says in the News of Aug 24:
"Robinson's Humpty Dumpty. A full house greeted this company last night, and although they labored to a disadvantage by the non-appearance of the principal clown, who was injured by a fall on the stage before the commencement of the entertainment, the pantomime gave general satisfaction, some new features being introduced. The specialty acts were of a high order, particularly the tumbling of the boy acrobat, who was vociferously applauded as he performed many difficult acts. The square in front of the Opera House was a perfect jam of men, women, children and vehicles to witness the tight rope walking and fireworks."

The Stamford Advocate, of August 26th, says:
The famous Col. Robinson Humpty Dumpty Troupe showed to a full house of interested spectators in the Town Hall Wednesday evening, and gave good satisfaction.

ANSONIA, Conn., Aug. 26th, 1881.
Col. Robinson's Humpty Dumpty Company played to a large house here last night, and delighted the people
DANA BARTHOLOMEW,
Agent Ansonia Opera House.

The following is from the New Haven Union of August 27th:
"Last evening and this afternoon Colonel Robinson's 'Humpty Dumpty' company appeared at Carl's Opera House before good sized audiences. 'Humpty Dumpty' is as popular as ever with young as well as old people."

[NOTE]—We played at the above Opera House to 1800 people in the evening, and 1200 people at the matinee.

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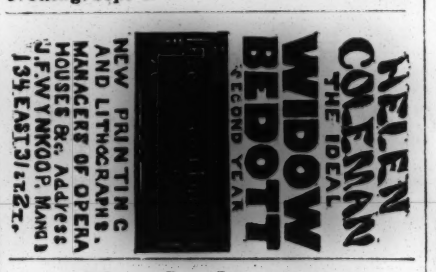

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THE DETROIT OPERA HOUSE THE SCENE OF A GENUINE SUCCESS LAST NIGHT.

Gus. Williams and Manager John Rickaby in Clover.

[Detroit Free Press, Friday, August 26, 1881.]

"Wanted, a Carpenter," the new comedy-drama by A. R Calhoun and G. T. Lanigan, was produced at the Detroit Opera House last night. That immense theatre was filled—not with "paper," but paying people. The receipts were therefore very large; but of even more significance than large receipts is the fact that the play met with an enthusiastic reception, and now goes on record as an emphatic hit. Some of the persons who were admitted to the dress rehearsal on Wednesday night were apprehensive of a less reassuring result of its first public performance; but to the satisfaction of the many Detroit friends of the manager and his star the new venture has emerged triumphant. Congratulations are now in order, and it is probable that the telegraph lines will have considerable extra employment of that kind before the close of the experimental season upon which the sun of prosperity and promise now shines so orightly. The Free Press will not be behind others in offering its congratulations to authors, star and manager, with a supplementary word of felicitation for the ladies and gentlemen of the company, whose earnest enthusiasm and conscientious work contributed very sensibly to the happy issue.

"Wanted, a Carpenter," is, in point of dramatic and literary pretension, so much above the ordinary "specialty" plays as to give promise that theatre goers may hope to see other really talented specialists (and Gus Williams is one of that kind of comedians) provided with something better in the way of plays than the clumsy patchwork with which they have always been hampered. Mr. Williams is in this piece given an opportunity for introducing some of those distinctive features with which his name and reputation are most intimately associated, but so cleverly have the authors done their work to this end that the specialties seem to be the outcome of the action. There is a natural cause behind them, and one is not afflicted with the conviction that they have been "lugged in by the neck and heels." Mr. Williams' reception both on his first appearance in the play and during his song and recitations, was one of extraordinary warmth. His parody on "Bingen on the Rhine" was quite new, and his manner of delivering it was inimitable. The audience hailed it with repeated rounds of applause, and recalled the comedian several times. His recitation of "Only a Pin" was an equally clever stroke, and its effect upon the laughter nerves of the people in front was not less striking. The story of "Wanted, a Carpenter," is briefly as follows:

Eighteen years before the action begins Charles Carpenter Barton is induced by Job Norris, an intriguing lawyer, to commit the crime of forgery, for which Barton is arrested and sent to prison, leaving his young wife to care for herself and an infant daughter. She, seeing no other hope, leaves the babe on the step of a wealthy German named Martin Hermann, whose home has been recently bereaved by the death of his own child. The infant is tenderly cared for and finally adopted by the childless Hermann. The mother, assuming her family name of Leland, applies for work and is entrusted by Mrs. Hermann with the care of her own child. Barton, after serving out his term and having lost all trace of his wife and child, becomes a sailor, a pirate, smuggler and general outcast.

When the scene opens it is made to appear that Hermann (who has just died) has left a will providing that in case his adopted daughter, Hilda Hermann, shall marry his nephew, Karl Zimmermann, before attaining the age of 21 years, they shall jointly possess his fortune. Job Norris who was Martin Hermann's legal adviser, is appointed sole executor without bonds, and as the original will is written in German, he is permitted to make a translation. This he does literally, rendering the name Karl Zimmermann into English as Charles Carpenter. This translation, it will readily be seen, at once and very seriously complicates affairs, especially as the whereabouts of the nephew are unknown. Job Norris goes through the form of advertising for the lost heir under the name of Charles Carpenter, who subsequently turns out to have left Germany and assumed the name of Karl Stein.

He finds employment in America as a detective, in which capacity Norris engages him to search for himself. The lawyer of course regards the search as fruitless, and being desirous of securing old Martin Hermann's fortune, endeavors to persuade Hilda to accept him for a husband. This is happily frustrated by an attachment that springs up between Hilda and the young detective, Stein, she having resolved to relinquish all claim to the bequest rather than give any encouragement to the wily Job's suit. In her dilemma Hilda seeks counsel of her old friend and tutor, Prof. Conrad Keiser, formerly of the University of Heidelberg, and now an inventor of certain remarkable appliances for an umbrella. His wife, who has a weakness for unearthing mysteries by means of spiritual manifestations, easily persuades the Professor to interest himself in the case. Together they do excellent amateur detective work—with the indispensable aid of the umbrella, and naturally and comically contribute to the development of the plot. Job Norris fancies that he is to achieve an easy triumph, but is suddenly surprised in his villainy by the return of Barton, who is just home from sea, and who calls to answer in person the advertisement for the lost heir, whom he asserts himself to be. Norris argues that if he accept Barton's assumption and let him continue to masquerade as Charles Carpenter, Hilda will listen favorably to his suit, rather than relinquish her claim to the estate, and thus enable him to gain both wife and fortune. The mother of Hilda, knowing the real character of Job Norris, and to save her daughter, discloses to the latter the long hidden secret of their relationship, and also exposes Barton's masquerading by revealing the fact that he is Hilda's father. Norris must rid himself of Karl Stein, and he secretly employs Barton to assassinate him The attempt is made, but frustrated by Prof. Keiser, who appears on the scene at the opportune moment armed with a sword cane, one of the many patent and potent appliances of that miraculous umbrella. Foiled at that point, Norris resolves to destroy the original will (in German) that his queer translation may not be discovered, and is again defeated by the Professor, who, having accidentally been made aware of Norris' purpose, obtains possession of the instrument, learns its Carl Zimmerman secret, and hides it in the ever ready umbrella. Succeeding events inform him that the young detective is Karl Zimmerman, and Martin Hermann's nephew The complete frustration of Job Norris' villainy is now a fact accomplished. The happy old Professor is made still happier by a sudden inspiration for perfecting his beloved umbrella. He attempts a practical illustration, when bang! goes the torpedo attachment and—good bye umbrella.

Mr. Williams makes a very decided character part of "Prof. Keiser." He has already developed it surprisingly and invested it with so much quaint originality that no doubt of its successful future remains From the mere dialectician he has suddenly burst into full flower as an eccentric character actor. The repose and grace of his "Prof. Keiser," the finish which he imparts to his personation, and his native unctuousness, lead to the creation a distinctive charm to which last night's audience responded with every manifestation of pleasure and satisfaction. His facial acting is humorously expressive, and the fine tone of the character, as indeed of the entire play, is most gratifying. Cleanliness is one of the chief virtues of "Wanted, a Carpenter," while it is piquant of novelty and by no means devoid of interest as a story. The spectacle of a man playing detective in a search for himself is something that could not be wholly barren of interest, while the many and sometimes grotesque uses to which the "Professor" devotes his immortal umbrella supply an undercurrent of laughter quite irresistible In "Prof. Keiser," Mr. Williams has found his cue, and in the ordinary course of fortune he ought to give it increasing prominence and popularity for many seasons. Time and further experience with the part will suggest numerous improvements. That he will catch them as they fly is a foregone conclusion; for an actor who, in the brief time which Mr Williams has devoted to this part, could so happily embody his conceit, has certainly within himself resources sufficient for its fullest development.

The company, consisting of Con T. Murphy, C. L. Graves, Jerome Stevens, Julien Reed, Theodore Russell, Miss Dora Stuart, Miss Bessie Justice, Miss Nellie Dickson and Miss Tillie Shields, earned the cordial approbation of the audience, but discussion of their work in detail must be reserved for another occasion.

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